

IN THIS ISSUE: LESCHETIZKY'S PIANISTIC LEGACY—By Edwin Hughes

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was received by President Hoover during their third annual convention in Washington, D. C. Left to right in front line: Lieut. Charles Benter, leader of the U. S. Navy Band; Arthur Pryor; Isaac Gans; President Hoover; Edwin Franko Goldman; Herbert C. Clark; and Capt. Taylor Branson, leader of the U. S. Marine Band. (Wide World Photo)



**THE AUSTRIAN BURGENLAND HONORS HAYDN.**  
The festival in Eisenstadt brought musical notables from Vienna to the city where the composer was befriended by Prince Esterhazy, whose contemporary descendant is shown in the centre of the above photograph talking to Clemens Krauss (right). Members of the Vienna Opera are seen behind them. (Wide World Photo © New York Times)



**DUSOLINA GIANNINI,**  
soprano, in song recital for the St. Paul Civic Music Association on March 17. This association operates according to the Civic Music Plan, originated by Dena Harshbarger. (Photo by Kaufmann & Fabry Co., Chicago)



**CAROLINE THOMAS,**  
violinist, in Budapest, Hungary, showing the Danube River in the background. The poster announces Miss Thomas as soloist with the Budapest Philharmonic Orchestra.



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## Ravel Reads Riot Act to Arbitrary Pianist

Composer Cancels Performance of His Concerto — Amusement Strike Subsides — Opéra Comique to Be Rebuilt — Pierné Lays Down Baton

BY IRVING SCHWERKE

PARIS.—The following explanation has been given for the cancellation of the Ravel concerto, which was to have been held on March 25.

On that occasion the first world performance of the French master's piano concerto for the left hand had been announced. The sinistral pianist Wittgenstein, to whom the composition is dedicated, was to have played to Ravel's conducting.

But it seems that the pianist took liberties with the score, and that Ravel, as a musician who knows how to write what he wants, could not tolerate them. So in frank language, we are told, he asked the pianist to play what was written, nothing more, nothing less. The pianist refused and Ravel called off the concert. It was a gesture which people will wish to applaud and which assumes a certain grandeur when it is known (and here we are repeating a report, not pretending to give actual knowledge) that Wittgenstein has the exclusive performing rights of the concerto for a number of years. It is hoped that such is not the case, and that one of the ambidextrous artists hereabouts will be allowed to create the work as Ravel wants it.

True, the work is for only half of the pianist, but with the woods full of keyboardists who would be only too happy to let their right hand temporarily forget its cunning, since in the left, there might be "riches and honor," there is no reason why it should not be done. Provided, of course, that Ravel is not tied by a left-handed contract.

### PUBLIC PASTIMES RESUMED

The one-day amusement strike is over and the clouded skies are again serene; that is, until the next storm. For nobody seems to know, or dares to predict, just what the government is going to do about reducing the taxes that are annihilating French pastimes. Whatever the ultimate outcome, no

one will be able to say that there had been no writing on the wall by way of warning.

The stir has, however, already had a number of results. The Grand Opéra's subvention has been increased, and with it came M. Jacques Rouché's acceptance of the general desire that he remain director of the venerable institution. Indeed, but for him, the Opéra would no doubt have closed long ago, and it will be left to future generations to recognize the historical importance of Rouché's role in the artistic life of France.

### OPÉRA-COMIQUE IN RENOVATION

"Comic," according to my Funk and Wagnalls, is associated with lively or amusing

incidents, with anything ludicrous or comical, with that which is amusing. But it is some time now since matters at the Opéra-Comique have been everything but diverting. It now develops that the Opéra-Comique has to get out. The company is looking for a new home—so that the theatre may be repaired and brought up to date. It is estimated that the work will take about three months, though to some that sounds a bit too hopeful.

The present difficulty is to find an appropriate theatre at an appropriate rental. The Champs-Élysées and the Pigalle are the show houses under consideration as being the best equipped for opera, and as the Parisians so blithely put it, with that inimitable esprit of theirs, *On verra*.

### PIERNÉ RETIRES

Gabriel Pierné, since 1910 president and conductor of the Colonne Orchestra, has retired from these arduous duties, though as honorary president of the association he will continue to conduct a number of concerts each season. The board of directors of the orchestra elected Paul Paray, president-conductor, to succeed Maître Pierné. M. Paray, who was formerly conductor of the (Continued on page 8)

## Hollywood Bowl Concerts May Be Suspended This Season

Every Effort Being Made to Raise the \$25,000 Anti-Deficit Guarantee Before July 5, When the Cycle of Thirty-two Outdoor Programs is Scheduled to Begin — President Ruddock Optimistic

By BRUNO DAVID USSHER

LOS ANGELES, CAL.—Low-hanging clouds of depression threaten to prevent the eleventh series of Symphonies under the stars at the Hollywood Bowl this summer. Only the appearance of a host of financial "angels" in the monetary skies of the hillside theatre to the extent of a \$25,000 anti-deficit guarantee, will encourage the board of directors to proceed with plans by which the outdoor theatre will open July 5 for a cycle of thirty-two programs.

Steps are being taken to raise this amount

under the president, A. B. Ruddock, who has succeeded A. C. Balch to that office. The former is well acquainted with Bowl affairs, having acted in chief executive capacity for nearly two years. Mr. Balch, who succeeded Mrs. J. J. Carter five years ago, had planned to retire for a long time (Continued on page 8)

## San Francisco Opera and Orchestra Join Forces

Merger Assures Continuance of Both Associations Next Season

The San Francisco Opera Association and the San Francisco Musical Association will merge as an economic measure, and as a means of assuring San Francisco of its symphony and opera season for 1932-33. Indications at the present time point to the annual season of opera at the Memorial Opera House in October. It has been proposed that the twenty-second season of the symphony orchestra be budgeted rigidly according to the immediate funds on hand and those definitely pledged, which will necessarily shorten the season.

C. A.

## Concertgebouw Orchestra Lives Up to Schedule

Contrary to published information that Willem Mengelberg and the Concertgebouw Orchestra have cancelled engagements on the Continent, the orchestra's season has run as originally planned, beginning on March 9 at Rotterdam, where the organization played to a sold-out house. To date the orchestra has fulfilled twenty-six engagements, and concerts in Paris and Brussels are planned for May. From June 16 to 25 Mengelberg will present a Beethoven Cycle in Amsterdam, and on June 28 and 29 the orchestra is to participate in the Amsterdam University Festival.

## Vienna's Festal Fortnight

VIENNA.—Vienna is determined to hold its usual "Festal Fortnight" in June this year, and has drawn up an elaborate program. One of the principal attractions will be the international vocal and violin contest, previously reported in the Musical Courier. The judges are to be Serge Koussevitzky and Willem Mengelberg, each of whom will also conduct one special concert of the Vienna Philharmonic. Frida Leider is to sing Brünnhilde in Walküre, Siegfried, and Götterdämmerung. Maria Jeritz, Lotte Lehmann, Anne Roselle and Lauri-Volpi will also appear in opera during the fortnight.

B. P.

## LONDON CHORUS FOR CLEVELAND, OHIO

LONDON.—The London Select Choir, conducted by Arnold Fulton, is planning to go to the United States to take part in the Moose Music Festival at Cleveland, O., in August, provided the necessary funds can be raised.

M. S.

## Toscanini Off for Europe

Arturo Toscanini sailed for Europe on the S. S. Ile de France last night. The conductor arrived on the same liner earlier in the week to conduct the benefit concert of



ARTURO TOSCANINI

photographed on board the S. S. Ile de France upon his arrival in New York City. (Metropolitan Photo Service photo.)

the New York Philharmonic Orchestra at Carnegie Hall, New York, on Thursday evening, for the Musicians' Emergency Aid. He traveled 4,500 miles for this single appearance.

## Private Enterprise May Give Cincinnati Opera

The announcement went through the press a short time ago that there would be no opera at the Cincinnati Zoo this summer. It appears, however, that a private enterprise is endeavoring to hold a lyric session there.

The circumstances which hamper the immediate resumption of opera at the Zoo under former auspices (circumstances which may still be adjusted satisfactorily) are that the present Zoological Society, newly formed to operate the Zoo, which has been purchased by the City of Cincinnati for \$350,000, is not in the position to promote opera, as it has not the authority or the money. The deficit of the Cincinnati Zoological Park Association last year was \$70,595.39, and of this amount less than half can be attributed to the Opera. This amount in round figures is about \$35,000, and not the \$114,000 which the New York newspapers published.

## Latest Metropolitan Opera News

Reports that Richard Strauss' Elektra will be produced at the Metropolitan Opera House next season are not confirmed officially by that organization.

Posters hung on the boards about the Opera House give the information that the popular-priced Saturday night subscription series will consist of twelve performances, with prices ranging from \$45. in the orchestra to \$12. in the back rows of the family circle. Single performances, including the tax, will cost from \$4.13 to \$1.10.

## Strauss' Arabella for Next Year

DRESDEN.—The management of the Dresden Staatsoper announces that Richard Strauss (according to a letter to Generalmusikdirektor Fritz Busch) has completed the composition of his opera, Arabella, and the orchestration is progressing satisfactorily. The world premiere, which is to be given in Dresden, will now definitely take place in the summer of 1933.

E. J.

## La Scala Has Première of Marinuzzi Opera

Palla de' Mozzi a Real Addition to Italian Repertoire — Old-fashioned Blood-and-Thunder Libretto by Forzano — Potent Score in Wagner-Verdi Style — Composer Conducts

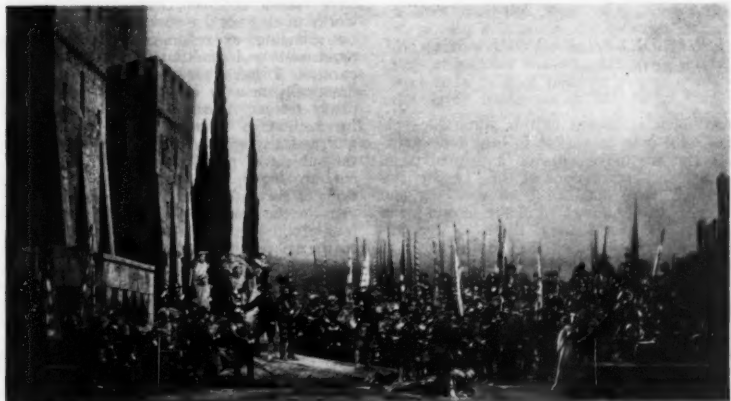
By RAYMOND HALL

MILAN.—Gino Marinuzzi's three-act melodrama, Palla de' Mozzi, on Forzano's libretto, just premiered at La Scala under the composer's baton before a sold-out gala audience patronized by Princess Maria of Savoy, met with the decisive success predictable from the theatrical efficacy of book and score. Inspired in the orthodox tradition of nineteenth century Italian opera, both are imme-

diately accessible to all their hearers—no small virtue in a period of experimental failures.

Ten hearty curtain calls to cast and authors after each act was the mathematical measure of the success, which would have been much greater if the interpreters of the three leading roles had been less mediocre.

(Continued on page 23)



LA SCALA'S SETTING FOR ACT III OF MARINUZZI'S OPERA, PALLA DE' MOZZI, which recently had its world première in Milan.

# LESCHETIZKY'S PIANISTIC LEGACY

A Contemplation of the Master Pedagogue's Ideas and Personality—Artistic and Human Aspects

By EDWIN HUGHES

IT is almost impossible to estimate the tremendous influence which that unique genius of the piano, Theodore Leschetizky, has exerted over piano playing in America. Ossip Gabrilowitsch, in an article that appeared in the Musical Courier about a year ago, mentioned nineteen pianists of international reputation whose names are familiar to all music lovers in the United States, through their wide-flung tours of the country. Add his own, which he modestly refrained from doing in the article, and you have a round score. He might have gone back even further with his list, to Annette Essipoff (Leschetizky's gifted wife) who came to America in the far-away year of 1876 for a tour, and was the first of the Leschetizky pupils to concertize here. American audiences have been listening to piano recitals by Leschetizky pupils for well over half a century. Of the twenty mentioned, several have passed away in recent years, but there are fourteen whose names still remain fresh in the memories of even younger concert-goers, on account of their frequent tours and appearances.

Adding a second list of those pupils of the master who are perhaps more widely known as teachers than as performers, Gabrilowitsch mentioned twenty-seven more names, many of whose possessors have also won exceptional distinction as concert pianists. Of these, at least twenty have achieved nationwide reputations as teachers of eminent ability and accomplishment. When one supplements the lists with the many less brilliant talents who spent student years in Vienna and who, together with their thousands of pupils, and pupils' pupils, have carried the Leschetizky traditions of piano playing to every nook and corner of the land, it becomes difficult indeed to exaggerate the influence of those traditions in our musical life.

When, in 1907, at the recommendation of my teacher, Rafael Joseffy, I went to Europe for further study, I had some misgivings as to whether Leschetizky was the right person to go to, in spite of the widespread popularity of his name at that time, and in the face of an added prestige that had been given to it by the recent advent in America of two pianistic newcomers of the first order, Ossip Gabrilowitsch and Mark Hambourg.

I cannot yet quite explain to myself the cause of this prejudice, which, by the way, I have noticed among other pianists who never came into actual personal contact with Leschetizky, but who received what knowledge they have of him second hand. Perhaps it was an air of cockiness among certain of the Leschetizky disciples I had met, some of whom aroused an unpleasant sense of irritation with their superior airs. In addition to this feeling of mine in the matter, Ferruccio Busoni's name had loomed large on my musical horizon for years. He represented to me a happy combination of high gifts and high scholarship, so I set sail for the continent of Europe with a letter of introduction from Joseffy to Busoni in my pocket.

On my arrival in Berlin, Busoni was nowhere to be found, and all news as to the time of his return was indefinite. It was early fall by then, and as there was no one else in the German capital whose pianistic advice I yearned for, I decided to journey to Vienna and to spend a little time there finding out what all this talk of the "Leschetizky Method" (a term that had always rubbed me the wrong way) was about.

One unforgettable afternoon in the music-room in the Karl Ludwig Strasse sufficed to convince me that, whatever terms might be used to describe the manner of procedure in what was taught there, here was the fountain-head of beautiful piano playing. I put away as a souvenir Joseffy's letter to Busoni, and settled down for a three years' stay in the Kaiserstadt.

## WHAT LESCHETIZKY TAUGHT

I found a musician whose interest was centered in the eloquent interpretation of great piano music, and in the imparting of a manner of projection to the audience that combined an intimate knowledge of the composer's meaning and individuality of style with a means of presentation that would carry its message in an unflinching manner to the hearers.

Out of these ideals there had developed quite naturally a system of technic, a "schooling," as Leschetizky called it, that would render the player's task a lighter one in these essential matters. Although Leschetizky himself took little part now in the presentation of this schooling, leaving the work to be done by assistants who were familiar with his requirements, he was a most rigid examiner of each pupil's technical capabilities, and he demanded that the material presented at the lessons give unmistakable proof that the student was in possession of a thoroughly

modern handling of the instrument. He diagnosed the technical weaknesses that revealed themselves during the lessons with unflinching exactness, and was always ready with a suitable remedy for them.

He believed in the reality of progress in piano study as in other things, and the word "modern" was frequently used in his vocabulary. From talks I had with those whose student years with Leschetizky antedated my own, there is no doubt that his ideas as to the most advantageous manner of handling the keyboard underwent change as the years rolled on. He was certainly one of the most active protagonists of weight-playing at the time I studied with him, although he did not

of the whole matter. Leschetizky often disclaimed anything else than this in the way of a "method"—a word which he often used in derision—saying that he had an entirely different "method" for every pupil who came to him, as no two cases were just alike. He had a holy horror of anything that smacked of the pedantic or the pedagogical attitude in teaching, and for this reason he consistently refused to write a text-book on the subject. I was familiar with Malwine Brée's excellent book, *Fundamentals of the Leschetizky Technic*, which had Leschetizky's own approval (on account of its clear and unforced presentation of the subject), but even though a great deal of Leschetizky's

there at the keyboard. To have referred a pupil to page so-and-so, paragraph so-and-so of any book for the answer would never have occurred to him in a thousand years, except to arouse his ridicule, nor was he ever guilty of making a cult of terminology by inventing a vocabulary of odd-sounding and quasi-scientific names for quite evident pianistic movements and processes.

He and his manner of teaching the piano were too deeply wedded to the art of music to stray from the romantic spirit that ever accompanied the union in Leschetizky's case. He would have considered a pupil who could be brought to a comprehension of the fundamentals of beautiful piano playing only through elaborate technical descriptions, as a completely hopeless case, too devoid of the musical grace of God and of natural talent to be worth bothering with. Talent, to Leschetizky, included, as one of its indispensable qualities, a certain quickness of physical aptitude at the keyboard. Those who did not possess this aptitude were beyond the pianistic pale.

His ideas of technic, however, went much further than fleet fingers and accurate performance, although he would brook no lack of industry or carelessness in those important matters. Rather he looked upon them as part of the equipment he had a right to expect from anyone who came to him for lessons, just as a teacher of dramatic art would expect a young actor who aspired to leading roles on the stage to bring with him clarity of enunciation and a knowledge of diction. Those pianists who were lacking technically he turned over to the care of one or the other of his assistants. He called attention often to the close connection between the arts of stagecraft and declamation to that of public musical performance, a matter that all piano teachers would do well to look into. His own essential principle of finger preparation, of covering the notes before they are played, as the *sine qua non* of clean performance, has been adopted gratuitously by more than one "method," without any credit therefor being given to its originator.

Over and beyond such largely mechanical matters, his ideas of technic always pressed forward to the important goal of the tone itself. He sought to give his pupils the greatest possible tonal range at the instrument, and brought to them a realization of the fact that, from a modern viewpoint, anything approaching really great playing is out of the question without an enormous dynamic command. The eloquence of the master works in heroic style, such as the Emperor Concerto, the Sonata Appassionata, the Schumann C major fantasia and Etudes Symphoniques, the Chopin sonatas and F minor fantasia, the Brahms concertos and variations, and other similar compositions, would shrink to futility, lacking this outlook. Dynamic largesse went into them at their inception, and must come out of them again in their performance. The tone-production and the tonal range of Hummel, Clementi, Mozart, Haydn and Wilhelm Friedemann Bach had grown as inadequate for the expression of the later musical giants of the piano as had their earlier and weaker-toned instruments.

## LESCHETIZKY AN INNOVATOR

Since my student years with Leschetizky, I have become familiar with various books and published methods on piano playing and study, as they have appeared, particularly with those which advocate "new" doctrines, and which make much ado about such modern "discoveries" as weight-playing, arm "rotation" and the like, things which have all been in the possession of well-schooled pianists for generations back. Although I have found, both in German and English works of this sort, a veritable maze of curious-sounding expressions for well known movements and conditions in the playing apparatus, I have yet to discover anything drastically new or important in the way of piano technic that I did not learn from Leschetizky in Vienna.

Practically all the books which exist on the subject of piano playing, past and present, are based, nine-tenths, on the suppositions of the authors as to what actually happens in the way of playing movements and tone-production. Although a few approaches to the subject from the scientific standpoint have been made in the past, in one phase or another, practically all the work has been done along empirical lines. There has been no thoroughgoing scientific investigation of the whole matter until that conducted in recent years by Otto Ortmann and published in his two epoch-making books, *The Physical Basis of Piano Tone and Touch*, and *The Physiological Mechanics of Piano Technic*. His findings in respect to tone-production at the piano have been amply confirmed by the interesting and important work of Dr. William Braid White. His work on the physio-



Theodore Leschetizky  
30 Juli 1915

LESCHETIZKY A FEW MONTHS BEFORE HIS DEATH IN NOVEMBER 1915.

July of that year saw him still at the piano.

Photograph from the collection of Edwin Hughes

make the mistake of some of the weight-fanatics in imagining that one can learn to play the piano with hands and arms dangling from the shoulders like ropes, and by merely "rotating" the playing apparatus. He had parted company completely with the cult of the cocked finger, but he knew that no superlative results, from a technical standpoint, can be accomplished at the piano without the coordinated development of both strength and suppleness. To this end the cultivation of firm, sensitive fingers went hand in hand with the development of an arm flexibly controlled from the wrist up, adding its own superior weight and muscular power to the strength of the hand and fingers.

## OTHER METHODIC POINTS

If anything can be said to be the "Leschetizky Method," as far as keyboard procedure is concerned, the foregoing gist is the heart

own spirit is caught in this admirable volume, still it is impossible to hear tone-qualities and see movements on a printed page. So my real impressions of the "Leschetizky Method" were obtained from watching and listening as he illustrated at the second piano during my own lessons, those of my colleagues, and those of the pupils whom I afterward prepared and took to him for lessons.

Leschetizky's playing, from a purely technical standpoint, embodied a quite natural use of the pianist's entire physical equipment, arm, hand and finger, in an eminently modern, sensible and practical manner. He illustrated touch qualities, hand positions, wrist and arm movements and conditions, the various technical and physical points of importance, by taking examples directly from the composition under consideration and finding the solution of the difficulties then and



logical side of the matter is without any equal, to my knowledge, in scope and thoroughness. I recommend these two unique works to the attention of all teachers of the piano, as the only thoroughly important and authoritative books on those vital subjects.

Although Leschetizky never indulged, so far as I know, in scientific experiments of any sort in piano playing, it is highly interesting to note that the validity of his ideas in general about the physio-technical side of the art is entirely borne out by this second book of Ortmann. But Leschetizky always knew how to keep the mechanical part of the art of piano playing in its proper place, and to correlate it constantly with beautiful music-making—a most important considera-

session of the Beethoven traditions in interpretation and performance, to a greater extent than any other pianist living since Liszt (also a pupil of Czerny). It was a never-to-be-forgotten experience to be present at the lesson on some such composition as the C minor concerto of Beethoven and to hear Leschetizky dwell on certain passages, repeating what Czerny had received from the lips of Beethoven himself.

It is customary in certain quarters to underestimate Czerny's musical importance with relation to the interpretation of Beethoven's piano works. Pianists in general seem to think that Czerny, the composer of the School of Velocity and the Art of Finger Dexterity, could not by any possibility have any deep

that evanescent, imponderable something that places the artist on a plane apart from the mere piano player. The *Meister* knew that, after all technical difficulties are conquered, after every finess of interpretation is mastered, after the ability is acquired to appear before an audience with a calm and self-assured possession of all those faculties necessary for meeting such a test successfully, there is still something to be added to complete the making of a truly great artist; namely, the divine spark of personality. That spark he sought for with diligence wherever it might be found, nurtured it, and in many cases saw his efforts crowned with a gratifying success.

He recognized from the first meeting with Paderewski that here was a young man who would scale the dizzy heights of artistic success in one way or another on account of an unusual and compelling personality, as much as for his musical gifts.

In individuals where he found the growth of personality inhibited in one way or another, he often succeeded in removing the obstacle, so that there was an influx of artistic warmth, a glow which in some cases even burst into a flame of interest. I could name half a dozen such personalities who are well known in the musical world today, who would, I am confident, have remained quite modest if gifted practitioners of their art, had it not been for the vitalizing contact with Leschetizky's own radiating individuality and his unusual gift of developing latent psychological possibilities in his pupils.

His American pupils, who thronged to him in Vienna by the hundreds, were often a source of amusement to him, and not seldom of irritation. Particularly the men rubbed him in the wrong direction. Apart from their emotional restraint, as compared with the ardent expressiveness of the Slavs, he could never abide their sartorial perfection. Their irreproachably adjusted collars and cravats, perfectly cut clothes and well creased trousers he somehow could not bring into proper esthetic relationship with Beethoven sonatas, Brahms concertos and the romanticism of Schumann and Chopin. On the other hand, he was keenly sarcastic about pianists of the long-haired variety. When pieces of dubious worth in the virtuoso style were brought to him, he used to say, "That we will leave to the long-haired ones."

He did not realize that the solemnity of many of his pupils from across the water came in many cases from a feeling of worshipful respect they had for him, sometimes amounting almost to awe. The silence that too often accompanied such feelings at the lessons was a sore trial to him, for he liked persons who expressed themselves freely, and he could not believe that those who were not expressive in conversation would ever be so in music. Ethel Newcomb tells of his giving an entire lesson, with dumb signs, to an untalkative American pupil. Many other such comical situations arose. At one of the lessons a certain young lady sat and sat, without giving any response in words to the pedagogue's criticisms. Finally his talkative nature could stand it no longer. Regarding her for a moment in silence he said, "Fräulein, I should like to know what you have been thinking about all this time. You sit there as though you were getting ready to lay an egg."

But when he could discover actual musical talent, he was willing to overlook all such idiosyncrasies, and I think nothing pleased him more than when he was able to bring salvation to lost artistic souls, to those who had as yet found neither themselves nor their art.

#### STRICTNESS AND PREFERENCES

He was a hard taskmaster always. His object seemed to be to make the matter of learning to play the piano beautifully such a difficult one, that the less talented aspirants, together with those who possessed little ambition, courage and perseverance, would drop by the wayside. His severity often had such a noticeable effect on the victim at the lessons that he would relent far enough to say, "How do you expect to make a success in the big world of music, where you will find enemies and adverse criticism a-plenty, if you cannot stand the criticism you get from me at the lessons and classes?" He knew that success before the public could come only to those who, in addition to the requisite talent and ability, possessed also a hard and fast belief in themselves, coupled with buoyancy and courage enough to face any sort of opposition.

On the men pupils he was particularly hard. He knew that they would have to earn their daily bread by their art, whereas for most of the girls, this was a less important matter. If worse came to worst, they could always marry. In fact he used to advise the less talented ones to do so, and he usually gave this advice with great glee, before everyone, if the lesson happened to be a

bad one. Or he would say, "Why do you try to play the piano? Why don't you become a stenographer, or a telephone operator?" Again, he would recommend the unfortunate one to go elsewhere for lessons. "You are no pupil for me. Go to Epstein, or Grünfeld."

Nothing irritated him more than to have one of his truly gifted girl pupils come back for the end of the summer vacation with the glad news that she had been married. He knew that in ninety-nine cases out of a hundred that meant an end to any further musical ambitions. And when it happened that some pupil, returning in the rôle of the proud mother, would bring back a baby in due season, that was the end of the whole matter for him.

One had to win one's way into his affections by unmistakable evidence of talent or personality; something unusual, exceptional. For the mediocre he had little interest and less patience. He knew that the goddess of art is as adamant in her requirements for success as Mother Nature herself. That in art there is no helping lame dogs o'er the stile, or boosting them to the top rungs of the ladder, if they cannot do most of the climbing themselves. As in nature, the race is to the swift and the battle to the strong.

#### LESCHETIZKY AS A PERSON

Withal, his artistic tenets and principles had in them so much of the stuff of esthetic truth that, filtered down and administered



LESCHETIZKY

(Left) At thirteen, one year after he had given his first concert in Vienna. (Center) At the age of forty. During a concert tour which carried him to St. Petersburg, Rubinstein played the Schumann concerto, with Leschetizky at the conductor's desk. (Right) As a young man, when so many pupils flocked to him that he was obliged to employ a number of assistants.

tion, and one sadly lacking in many systems of piano teaching.

After all, the entire matter of technic was with Leschetizky, as with all great artists, merely a means to an end. Above all other masters of the piano, he taught his pupils the art of eloquence at the instrument. His position in the world of piano playing and his importance as a teacher rest on this and on two other things that set him completely apart from his contemporaries.

In the first place, on account of the long stretch of his musically active life, he occupied a unique position in the carrying over of the traditions of the art of interpretation at the piano from the days of a great past to those of the future. In the second, he had a remarkable gift for the development of personality in his pupils, which has had as large an importance in their world-wide success as musical and pianistic abilities.

#### A BEETHOVEN HERITAGE

Born in Vienna in 1830, Leschetizky was in early childhood a *Wunderkind*. His first public appearance took place at the age of nine, when his father took him to Leberg to play a concertino by Czerny with orchestra. The conductor on this occasion was no other than Wolfgang Amadeus Mozart, a son of the great composer, and musical director in the Polish city. I mention this as one of the connections that linked Leschetizky to the musical past. He lived to see the genius of Beethoven grow in public esteem up to the point where opposition vanished and it was accorded universal recognition; he gave the first performance in Vienna of a number of Chopin's compositions; he remembered the days when Schumann was generally regarded as an impudent innovator; he followed the rise and final triumph of Brahms, not always with complete sympathy, for he had an uncontrollable aversion to North German music-making of any sort, but with final conviction in spite of himself, I think. He gave the first performance (in what was then St. Petersburg) of Brahms' D minor concerto, and the composer's great works were heard often at the bi-weekly classes in the Karl Ludwig Strasse. He knew Brahms as a pianist through hearing him in performances of his own works. He had seen the piano develop from the tiny-toned instrument of the 1830's to the sonorous concert grand of the present day. He was intimately familiar with the playing of Rubinstein (his colleague at the St. Petersburg Conservatory) and to a lesser extent, with that of Liszt. By general consent, those two giants represented the acme of piano playing during the nineteenth century.

Most important of all, Leschetizky had, together with Liszt and Kullak, been a pupil of Czerny, who was a piano pupil of Beethoven, so that the subject of this article became in a sense the immortal composer's pianistic grandchild. He had studied with Czerny most of the important works of Beethoven, at least those of his first and second periods, and was doubtless in pos-

session of the emotional content of a Beethoven sonata. That is a purely gratuitous notion. Not only had Czerny been a pupil of Beethoven, but his nephew Carl was also entrusted by the composer to Czerny for musical instruction during the years 1816-18. Leschetizky said of Czerny, "Beethoven had the highest confidence in him and often consulted him. He taught that Beethoven should be played with freedom of delivery and depth of feeling. A pedantic, inelastic interpretation of the master made him rage." It may be quite possible that Czerny's ardent enthusiasm for Beethoven's compositions did not extend to the last sonatas, but it is worth while mentioning that Czerny was the first pianist to learn and perform in public the *Grosse Sonata für das Hammer Klavier*—the greatly respected and feared opus 106.

Leschetizky had a matchless conception of the robustness and vigor of Beethoven's style, of his rugged humor, as well as of the ethereal heights that the master could scale in such compositions as the adagio of the E flat concerto, or the variations from the opus 111. And he was not misled by a bucolic joke of Beethoven into belittling the great C minor variations, unmistakably one of the master's finest works for the piano, whose dramatic power and depth of content Leschetizky knew how to value to the full. His interpretation of the earlier sonatas was a perfect revelation to me, as it was to other young American students, brought up on the idea that prior to the Moonlight Sonata, at any rate, there was really nothing of importance in Beethoven.

Mozart, too, was one of Leschetizky's greatest musical heroes. I have heard him say, "Mozart touches the depth of our being more than any other composer." Even in his latter days, after a lifetime spent in a knowledge and admiration of Mozart's works, he used to point out in sheer wonderment the unbelievable musical effects achieved with the most simple means in the sonatas, concertos, and fantasies. The A minor rondo under Leschetizky's fingers became a poem of infinitely tender beauty.

Leschetizky spent most of his life in Vienna, then the center of the musical universe, and it is one of his greatest claims to immortality that he bridged nearly a century of musical and pianistic styles, carrying over to a host of budding young musicians the great traditions of the past. Through his immense reputation as a maker of pianists, he drew to himself a group of the most gifted young musicians in the entire world, including, of course, a large quota from America, so that these traditions were left, in large part, in very adequate hands, through which medium they have reached the musical ends of the earth. His musical legacy to America in this respect has been one of inestimable importance.

#### THE POWER OF PERSONALITY

I have mentioned Leschetizky's gift for the development of personality in his pupils,



THE GREAT PEDAGOGUE AND EDWIN HUGHES, his pupil, photographed in Leschetizky's garden.

in more homeopathic doses, and by more lenient hands, they possess a universal application in piano teaching and piano playing. The essence of their worth contains material for the beginner as well as for the artist, for the moderately gifted as well as those blessed with the divine spark. His own success in applying them lay in an unremitting attention to detail, and in an enormous ability for taking pains.

Leaving the matters of musical and technical problems, and of the manifestations of the artistic urge through performance on the piano, it is not hard to find a Leschetizky whose life, while bound up with these things, actually transcended them. He was a person of such keen and sparkling mentality that it was often no little task to keep abreast of his alert wit. His esthetic tastes spread over into other arts besides music, particularly those of painting and the stage. He had pronounced dramatic gifts himself, and could doubtless have made a success in the theater, had his inclinations run in that direction in his youth. His house was a Mecca for artistic folk of all kinds, for painters, writers, sculptors, actors, as well as for musicians.

His political ideas leaned strongly in the direction of the Left. I have heard him say, "I was always a Red." Even at the time of his close and long-standing connection with the Russian aristocracy in St. Petersburg,

(Continued on page 15)

## IN NEXT WEEK'S ISSUE:

THE MUSEUM ARCHIVES AND THE LIBRARY OF THE PARIS OPERA—by J. G. Prod'homme.  
THE VISUAL APPRECIATION OF MUSIC—by N. D. Dunlea.  
THE REAL GIPSY MUSIC—by Margaret Seaton.



## New York Impressed by Schönberg Gurrelieder

Philadelphia Orchestra Introduces Metropolis to Modernist's  
Early Work—Stokowski and Soloists Score Convincingly

Following its American première in Philadelphia on April 8, Arnold Schönberg's *Gurrelieder* (Songs of Gurre) for orchestra, chorus, and soloists, was introduced to New York at the Metropolitan Opera House on Wednesday evening, April 20, as the final concert of the series of ten given in the metropolis this season by the Philadelphia Orchestra. Leopold Stokowski conducted.

The orchestra was augmented to 123 players; the choral contributions came from the Princeton, Fortnightly, and Mendelssohn Clubs; the soloists were Paul Althouse, tenor; Jeannette Vreeland, soprano; Rose Hampton, contralto; Abrasha Robofsky, bass; Robert Betts, tenor; Sprecher (Speaker or Narrator) Benjamin de Loache.

It seems strange that Schönberg's cantata—such it is in reality—had not been heard previously in New York, for even the hugeness of the required musical apparatus offers no sufficient explanation for the neglect. If Philadelphia could take the trouble and go to the expense, why not New York? But Philadelphia has beaten its rich sister city frequently in such premières—and will do so again, it is to be said in all admiration.

At any rate, New York should be grateful for the enterprise and generosity of Philadelphia in presenting *Gurrelieder* to metropolitans concert-goers last week.

The work itself was found to be significant of its period and wonderfully well made, but it created no overwhelming impression even though it is far more worthwhile than nearly all the modern novelties heard on the banks of the Hudson during the past season.

### WHAT IS GURRELIEDER?

Musical Courier readers who have followed the analytical reports in this paper of the *Gurrelieder* performances in Europe, perhaps need no new publication of its nature and construction. However, as a reminder to them and an informative record for less enlightened persons, it may be set down again that *Gurrelieder* is Schönberg's early style; was composed in 1900-1901 (he was twenty-six); orchestrated in 1911; premièred at Vienna in 1913; and that when he wrote this opus, Schönberg still labored strongly under the spell of Wagner, and also was not without reactions to certain ideals and methods of Mahler, Bruckner, and Strauss. Familiar, too, is the knowledge that *Gur-*

relieder has no opus number, was created in the period between *Verklärte Nacht*, opus 4 (string sextet composed in 1899) and *Pelléas and Mélisande*, opus 5 (symphonic poem written in 1902-03) and is set musically to a cycle of nineteen lyric and dramatic ballads by the Danish poet, Jens Peter Jacobsen (1847-1885).

The verses (translated into German by Robert Franz Arnold) tell the ancient story of King Waldemar's adoration of the beautiful Tove, who resided in his favorite castle at Gurre. Waldemar's unloved queen jealously causes the death of Tove, and thereby brings about the king's wild and blasphemous despair, which Divine vengeance punishes by condemning the offender, after his decease, to engage in continuous nocturnal hunting and galloping across the black skies until dawn. However, the hapless king's love survives all trials, and Nature communes with him unceasingly of Tove. Each morning, when his tempestuous chase is over, Waldemar finds his Tove in the reawakening of the beauty of the world.

In Schönberg's setting the solo parts represent Waldemar, Tove, the Wood Dove, the Peasant, and Klaus, the Fool. The Sprecher delivers his messages in a sort of spoken chant, employed by Schönberg also for his later *Pierrot Lunaire* and *Die Glückliche Hand*. The process is known technically as "Sprechgesang," or vocal speech.

The instrumentation of *Gurrelieder* comprises four flutes, four piccolos, three oboes, two English horns, three clarinets, ("in A or B flat"), two E flat clarinets, two bass clarinets, three bassoons, two contra bassoons, ten horns, four Wagner tubas, six trumpets, one bass trumpet, one alto trombone, four tenor trombones, one bass trombone, one contra bass trombone, one contra bass tuba, six kettledrums, tenor drum, side-drum, bass drum, cymbals, triangle, klockenspiel, tam-tam, xylophone, rattle, "some large iron chains," four harps, celesta, and an amplified body of strings. There are three four-part male choruses, and one eight-part mixed chorus.

*Gurrelieder* as an organic whole consists of three sections: (I) orchestral introduction; nine solos for Waldemar and Tove; orchestral interlude; Wood Dove's song, telling of Tove's death. (II) Solo for Wal-

demar, expressing his anguish and renunciation of God. (III) Solos for the several male characters; the Wild Hunt; the Sprecher's apostrophe to Nature; and the final choral hymn to the rising sun, expressive of the symbolical reunion of Waldemar and Tove.

### SCHÖNBERG'S MUSIC

To those not acquainted with Schönberg's huge and somewhat rambling cantata, but familiar with his later condensed and concentrated works, *Gurrelieder* offers something of a surprise. In this score, Schönberg treads unashamedly in the receding footsteps of the romantics, and formed part of the rear of that glamorous procession. Shortly afterward he seemed to realize the dawning end of the road he was traversing, turned about, and became one of the pioneers striding out in the opposite direction.

Although the choral and solo music in *Gurrelieder* is conventional, and undeniably Wagnerian, the coming radical showed his underlying independence in the harmonic freedom with which he treated his orchestral interludes, and in the material allotted to his Sprecher, a type of writing carried out still further in Schönberg's later *Pierrot Lunaire*.

There are lovely and moving passages in the *Gurrelieder* score, and some of the descriptive episodes show original skill and power in a young composer working chiefly with the tools of masters whom he was for the most part unconsciously imitating.

The immensity of Schönberg's design in *Gurrelieder* was suggested by the huge frameworks that Mahler and Strauss were providing for their works of that period (Thus Spake Zarathustra, Don Quixote, Heldenleben, and some of the Mahler symphonies).

However, it is not size but spontaneous feeling and poetical intensity which make *Gurrelieder* worth hearing at this date when composers are given to having their music mental rather than emotional. The early Schönberg cantata has beauty, sensuous coloring, and richness of orchestration. The orchestral picture of Waldemar's ghostly riding, and the magnificent closing paean glorifying Nature and love, are highly important and stand securely on their own even without the rest of the titanic score.

### AFFECTING PERFORMANCE

Stokowski and his hosts of performers achieved a technically brilliant and musically affecting presentation, of direct appeal, suggestiveness, and grandiloquence. Paul Althouse gave his music vocal sonority and warmth of delivery; his texts had clarity and considered utterance. Jeannette Vreeland's tonal ease and mellow quality enriched her musically intelligent contributions. The other soloists also registered successfully.

A large audience seemed impressed by the Brodignagian opus, but even more so by the performance under Stokowski, and he enjoyed rousing tributes of applause.

### Paris

(Continued from page 5)

Lamoureux Orchestra of Paris and who is now conducting at Monte Carlo, will commence his Colonne duties next season.

### REVIVALS, CONCERTS AND RECITALS

The foregoing momentous discussions having exhausted my available space, musical performances of the week will have to be content with mere mention. On April 5, for instance, the Opéra-Comique revived two old pieces: *Maison à vendre*, by Dalayrac (1753-1809) and *Les Voitures versées*, by Boieldieu (1775-1834), with Emma Luart, Andrée Moreau, Mlle. Bréga and M. Claudel in the leads, M. Frigara conducting.

The Société Nationale de Musique gave its 536th concert of first auditions on April 9. The works performed and their interpreters were: sonata for cello and piano, by Alfano (Bernedetto Mazzacurati and the composer); *Croquis d'Automne*, five pieces for piano, by Guy Ropartz (Magdeleine Panzera-Baillot); *Cinq Chansons Françaises*, with accompaniment for flute, clarinet, trumpet, string quartet and piano, by Piero Coppola (Elsa Ruhlmann, soprano, MM. Moyse, Hamelin, Carrière, Merckel, Bas, Quattrochi, Pascal, Jean, directed by the author); string trio, by André Jolivet (Mmes. Barbillon-Jolivet, Thoret, Mendès-Guasco); *Trois Pieces*, for piano, by Claude Arrieu (Lucette Descaves) and sonata for violin and piano, by Claude Debussy (M. Capoulade, violinist; Lucette Descaves, pianist).

Among the orchestral concerts should be mentioned the Sunday afternoon séance of the Colonne Orchestra, directed with signal success by Emile Cooper, playing Russian et Ludmilla overture (Glinka), symphony in B minor (Borodine), *Le Vol du Bourdon* (Rimsky-Korsakoff), and *Petrouchka* (Stravinsky). M. Arlés, French violinist, was the applauded soloist in the Russian concerto, for violin and orchestra, by Lalo.

### IN MEMORIAM

A plaque, commemorating the life of d'Indy, is to be placed on the house in which the late composer died in the Avenue Villars, and where he wrote most of his works.

The Debussy Monument, which is to be inaugurated on June 17 in the presence of

M. Paul Doumer, President of the French Republic, will be musically commemorated that evening by a concert in honor of the celebrated musician, in the Theatre des Champs-Élysées.

### CELEBRATING GOETHE

In keeping with the Goethe celebrations, the Library and Museum of the Paris Opéra, have opened a special exhibition of rare and curious dramatic and lyrical works, imitations of Goethe's works or inspired by them. Hundreds of people have visited this exposition and Librarian Prod'homme says that three American students have dropped in and that he is greatly encouraged.

### Los Angeles, Cal.

(Continued from page 5)

to devote himself to his art collections and educational-philanthropic work, which he has been sponsoring generously for years.

While the situation is precarious there is no reason for undue pessimism for Hollywood Bowl concerts have become a mid-year activity sincerely appreciated by Southern Californians.

In keeping with general tendencies, the 1932 budget underwent certain contractions one of which threatened to bring about friction with the musicians' union over a reduction of salaries. Manager Glenn Tindall, however, succeeded in avoiding an impasse. The players have met the situation by agreeing to perform two concerts and ten extra rehearsals at the prevailing wage tariff. This donation of time represents approximately the sum the Bowl management heretofore had to lay out for special rehearsals and non-subscription programs.

Accumulation of a guarantee fund is a precautionary measure, because last year's concert cycle, attended by about 275,000 persons, ended with a \$20,000 surplus. That, however, was used to meet carried-over obligations and improvements of the large Bowl estate. The concerts have been so successful in the past that for the last eight years no underwriting was attempted beyond advance sales of season ticket books. So far, Frederick Stock of Chicago and Sir Hamilton Harty have been announced officially as guest leaders.

Whatever the future may bring, the winter season still has in store several strongly built Philharmonic Orchestra programs. Conductor Artur Rodzinski again scored with a Sunday repertoire, this time devoted to Rimsky-Korsakoff, Tchaikowsky and Wagner. Judith Poska, violin graduate from Curtis Institute, contributed a delightful reading of the *Conus* concerto.

Dr. Rodzinski, who plans to spend the summer abroad studying new scores, will join the music faculty of the University of California next autumn.

Conductorship of quite exceptional order also marked the third program of the Los Angeles Oratorio Society, which occasioned the local première of Honegger's oratorio, *King David*, under the baton of John Smallman. This remarkable organizer of choral ensembles rose to interpretative heights in this modern exotic French work, as in the preceding D major Magnificat by Bach. The contrapuntal virtuosity of this oratorio society has been proven for years, but the Honegger made new demands on its musical alertness and intonation. Felicitous solo work was contributed by Blythe Taylor Burns, soprano; Clemence Gifford, alto. Tudor Williams, bass; Hardesty Johnson, tenor; Lorna Gregg, pianist. Dr. Ray Hastings acted as organist and the Philharmonic Orchestra assisted. Dr. Edgar F. Magnin read the Biblical narrative. The Philharmonic Auditorium was crowded and rarely has an audience shown more enthusiasm.

Cordial approval also marked a piano recital by Erwin Nyiregihazi. Besides Beethoven's Pastoral Sonata, op. 28, Mozart's C minor fantasia, Moussorgsky's Pictures of an Exhibition, the Hungarian virtuoso gave a group from Godowsky's Java Suite and Lisztian pyrotechnics.

Speaking of academic plans, news of the resignation of Professor George McManus, music department chairman at the University of California is causing regret. The artistry and idealism of this pianist-pedagogue is generally esteemed, and his contribution to the musical life of this community was distinctive and generous. His successor has not yet been announced. Professor McManus has accepted a call from Harvard University, where he will hold summer courses on such classics as Bach, Mozart and Beethoven. He is preparing his thesis for a doctorate at the University of Edinburgh, which Alma Mater already has honored him with a degree, together with a teaching offer.

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## Sanroma Soloist in American Première of Ravel Concerto

Boston Performance Given Simultaneously With One in Philadelphia—Martelli Concerto Also Heard for First Time—Recitals Increase

BOSTON.—The first American performance of Ravel's new piano concerto was given—simultaneously with the one at Philadelphia under Stokowski—at Symphony Hall on April 22, by the Boston Orchestra, for whose fiftieth anniversary in 1930-1931 the work was originally conceived but not completed. The conductor was Koussevitzky, and the solo pianist, Jesus Maria Sanroma, Boston's brilliant exponent of modern piano music.

Enough has been written of this long-awaited work to make it redundant for this writer to describe it in any detail. It is sufficient to say that the composition fulfills expectation, that it is a technical *tour de force* and, at the same time, is one of Ravel's greater musical efforts. There was no questioning the enthusiasm with which it was greeted by the Boston audience. There was, also, a regular triumph for young Sanroma whose admirable playing set forth, in all its clarity, the elaborate and almost continuous piano part. The orchestral performance under Koussevitzky was on an accompanying level.

Preceding the Ravel concerto was another first performance—a concerto for orchestra by Henri Martelli. Four short movements displayed "music" (if so it may be called) of most uncompromising ugliness and, it seemed to this writer, of essential triviality. The one impressive moment in the score is the transition from the third movement to the last. Otherwise all is bleakness and chaos. Under the circumstances it would take a super-critic to dilate on the merits of the production of the work. The long Bruckner eighth symphony made up the rest of the program, presented impressively by Koussevitzky and the orchestra.

Earlier in the week, on Tuesday afternoon, the orchestra completed its matinee series with a repetition of Liszt's Faust Symphony, with the assistance of the Harvard Glee Club and Rulon Y. Robison, tenor. Beethoven's overture to Egmont opened the concert.

### LESS CONCERTS, MORE RECITALS

Though the more formal side of the musical season draws to a close, there was no dearth of concerts through the week. In fact, this is the time of year when the less important or less prominent musicians and musical organizations come out of their winter shells. Or, for others, it offers a last chance to be heard.

The rush included concerts in varied media. The Kedroff Quartet gave a benefit program on April 17, devoted to Russian music exclusively—folk songs and original compositions. At the same time the Boston Civic Symphony Orchestra, led by Joseph Wagner, played to a cordial audience at the Boston Public Library. Einar Hansen was the soloist in Saint-Saëns' Havanais, for violin and orchestra. Other works were taken from Berlioz, Haydn, Grieg, Arthur Foote, Bernard Rogers and Coleridge-Taylor.

Francis Riley, Boston baritone, gave a concert of popular airs in Jordan Hall on Wednesday evening. His program was not entirely "popular," however, including arias from Prince Igor and Don Carlos and Lieder of Schumann and Strauss, among other matter. His rich and manly voice, capable of expressive use, was much applauded by an audience of good size. Assisting in the program was Paul Cherkassky, violinist of the Boston Orchestra, who played Chausson's Poème and a group of shorter pieces, including, for the first time in America, an interesting and engaging Ballade by Sibelius—one of a set of four. Mr. Cherkassky's musical performance was enhanced by the unusually sensitive and sympathetic accompaniments of Marjorie Church.

An unusual chamber music concert was given at Sanders Theatre, Cambridge, on the same evening, under the auspices of the Elizabeth Sprague Coolidge Foundation of the Library of Congress. The London String Quartet played the recent quartet of Malipiero, a quintet of Martinu (with the assistance of Hugo Kortschak) and Conrad Beck's concerto for string quartet and or-

chestra. In the latter work a chamber orchestra, made up of members of the Boston Symphony, was led by Mr. Kortschak. All three of the compositions were novelties in these parts.

### OTHER CONCERT NOTES

The People's Choral Union, local choral organization led by Leland A. Arnold, gave a concert at Jordan Hall on April 18. A miscellaneous program was featured by Mendelssohn's Hymn of Praise, Blanche Haskell, soprano, and Lawrence Thornton, tenor, were the soloists.

A band concert was given in Jordan Hall on April 22, by the class in brass ensemble of the New England Conservatory of Music. Louis Kloepfel, of the faculty, conducted a program ranging widely. Advanced students were also heard in miscellaneous solo works.

The choruses of Laselle Junior College and Andover Academy join forces for a concert in Jordan Hall, May 14. George Sawyer Dunham and Dr. Carl F. Pfattheicher are the respective directors of the two organizations.

M. S.

## Large Audience Hears Denver Orchestra

Dr. Ernst Toch a Visitor

DENVER, COLO.—Lucile K. Wilkin recently arrived in this city and has become an important member of the local musical colony. She was sent by the Juilliard Music Foundation and will reside here for three years to make a survey of the city's musical activities and assist in their development.

The Civic Symphony Orchestra, Horace Tureman conducting, presented a varied and interesting program for its fifth concert, Easter Sunday. The program, which was most creditably performed and enjoyed by the large audience, consisted of Mozart's Eine Kleine Nachtmusik for strings, Wagner's overture and Bacchanale from Tannhäuser, and Rimsky-Korsakoff's overture, Great Russian Easter. Charles South, violinist, was the heartily applauded soloist and gave a good account of himself in Bruch's G minor concerto.

An interesting event was the brief visit of Dr. Ernst Toch, modernistic German composer-pianist, who stopped here long enough on his way east to give a lecture-recital of compositions from his own pen. He was presented by the Denver chapter of Pro Musica at the home of Mrs. A. E. Humphreys. The only regrettable feature about the whole affair was the all too short program.

John Charles Thomas, baritone, assisted by Lester Hodges, pianist, was the last attraction presented by the Slack-Oberfelder Management in its greater concert series this season. That the genial artists' voice and offerings were highly appreciated by the large audience which filled the Civic Theatre, is a matter of course. Much credit is also due to Mr. Hodges, a fine accompanist, who was also a most satisfactory soloist in a well chosen group of piano numbers. Many encores were demanded and most graciously given.

Rocky Mountain Choral Society, under the efficient direction of E. H. Baxter Rinquett, gave its annual concert at First United Presbyterian Church. A well selected program of numbers by Bach, Brahms, and Mendelssohn was pleasantly varied with solos by Elmer Schoettle, pianist, Richard Sears, violinist, and Esther Lain, soprano. Maurine Ricks was a satisfactory accompanist.

The Denver Musicians' Society held its monthly gathering at Denver Woman's Press Club with a large attendance. The program opened with the Brahms quintet for piano and strings, which received an excellent performance from Helen Calogeras, pianist, Helen Swain Bartow and Mrs. E. Humphrey Smith, violinists, Grace Cape, violist, Lois C. Meyer, cellist. The rest of the program was given over to a talk (with illustrations) on The Poetry of Paul Verlaine in Modern French Song, by Forrest Fishel. Mr. Fishel also proved the possessor of an agreeably tenor voice, singing his illustrations from Hahn, Debussy, and Faure with genuine feeling and excellent French diction.

G. S.

### New York Sinfonietta's Plans

Next season's programs of the New York Sinfonietta, Quinto Maganini, conductor, include three new works by American composers. These are a composition by Daniel Gregory Mason, a scherzo for chamber orchestra by Wallingford Riegger (whose rhapsody for orchestra was presented by Erich Kleiber last October), and a symphony for small orchestra by Mr. Mag-

nini. The New York Sinfonietta's concerts are scheduled for Town Hall, New York, November 30, January 30 and March 1.

### New York Philharmonic

#### Announces 1932-33 Schedule

The New York Philharmonic announces its usual out-of-town concerts for 1932-33. In Philadelphia at the Academy of Music there are scheduled five subscription concerts, October 24, November 7, December 12, January 23 and March 6. In Baltimore at the Lyric Theatre there will be four concerts, October 25, December 14, January 25 and March 8. In Washington, D. C., at Constitution Hall, concerts December 13, January 24 and March 7. The orchestra is to play in Hartford, Conn., March 15.

The New York schedule for Carnegie Hall includes, as always, thirteen odd Thursday evenings, thirteen odd Friday afternoons, thirteen even Thursday evenings, thirteen even Friday afternoons, eight odd Sunday afternoons, and eight even Sunday afternoons. There are also listed nine odd and nine even Saturday evening students' concerts, and two series of six concerts each for children and young people. The Metropolitan Opera House is to have seven Sunday afternoons and the Brooklyn (N. Y.) Academy of Music, six Sunday afternoons. Two special concerts for the benefit of the Orchestra Pension Fund are set for November 2 and January 27.

### Charles Baker Heads Three Choral Clubs

Charles Baker, in addition to activities in his studio and on the radio this winter, is director of three choral organizations: the Choral Art Society of New Rochelle, N. Y., which gave its annual spring concert on April 12 with Dan Gridley as soloist; the Singers' Club, at whose April concert in New York City Edward Johnson, tenor of the Metropolitan Opera, was the soloist; and organist and director of the Scottish Rite Bodies of the Masonic Order, which organization gives two concerts a year. The Consistory Chorus, another organization of the Masons directed by Mr. Baker, is composed of singers who are available for special occasions.

### Dr. Riedel Available for Coaching

Dr. Karl Riedel, who has been assistant conductor of the Metropolitan Opera Company for ten years, and has been teaching

## NEWLY DISCOVERED SCHUBERT WORK

MADRID.—Regino Sainz de la Maza, Spanish guitarist, has given the first performance of a newly discovered quartet by Franz Schubert, written for guitar, flute, viola and cello. One of the movements is a set of variations, which was especially liked, and the entire work is full of charm. Schubert wrote it for a flutist friend and the manuscript was found to be in the possession of his descendants. E. I.

the German class this season at Curtis Institute, Philadelphia, announces that he is available in his New York studios for the coaching of recital and opera repertoire in all languages, and for conducting. Dr. Riedel's specialty is the music dramas of Richard Wagner. He will conduct for the Metropolitan Opera Company next season.

### Songs by Grace L. Austin Programmed

The Cheerio Hour of the National Broadcasting Company has for the second time broadcast with orchestra two songs by Grace L. Austin. On April 15, the birthday of the composer, Constance was sung by Mrs. Lavina Gilbert and on April 16, Russell Gilbert was heard in The Soul Undaunted.

Robertina Robertson, concert and oratorio artist, included several of Miss Austin's songs in her recital at Columbia University, April 14.

### Goldman to Fly to New York to Conduct Concert

Edwin Franko Goldman will fly from Louisville, Ky., to conduct the first pair of free band concerts to be given by the Musicians' Emergency Aid for unemployed musicians in Prospect Park, Brooklyn, N. Y., May 6, and in Central Park (New York), May 8.

### Scandinavian Program at Roerich Museum

On April 21, Charlotte Lund and the Tollefsen Trio gave a program under the auspices of the Scandinavian Roerich Association at the Roerich Museum, New York.

# NORÉNA

## Triumphs at Monte Carlo and Marseilles

in

TALES OF HOFFMANN  
A NIGHT IN VENICE  
ROMEO ET JULIETTE  
RIGOLETTO  
PAGLIACCI  
FAUST  
LA BOHEME  
OTHELLO

with leading tenors  
Lauri-Volpi and Saint-Cricq



Photo by G. Marmé, Paris

NORÉNA

Noréna's *Nedda* was an admirable piece of work. She sang and acted magnificently.—*Gazette de Monaco, Monte Carlo, March 12.*

Noréna's success as *Juliette* was triumphal, greater perhaps than even as *Gilda*, if such a thing were possible!—*Eclairer du Soir, Nice, March 12.*

Finished actress, glorious soprano (*Marguerite*).—*Gazette de Monaco, Monte Carlo, Feb. 18.*

Many sopranos have sung this lovely role (*Mimi*) but there is not one within memory in whom are so completely united the vocal splendor of a magnificent voice and the profound histrionic artistry, as in Noréna.—*Eclairer du Soir, Nice, April 5.*

The three heroines (*Tales of Hoffmann*) is one of Noréna's greatest successes. A performance which is perfect in style and in interpretation.—*Gazette de Monaco, Monte Carlo, Feb. 1.*

Admirable singing, exquisite artist. Adorable stage presence. Personified *Desdemona* absolutely as Shakespeare created her.—*Marseille-Libre, Marseilles, March 4.*

How persuasive an actress was this singer, how persuasive a singer was this actress! One of the world's most exquisite lyrical soprano voices. (*Gilda*).—*Gazette de Monaco, Monte Carlo, March 8.*

### SEASON OF 1932-1933

Paris Grand Opera, Covent Garden (London), La Scala (Milano),  
Operas of Amsterdam, Monte Carlo, Lyon, Marseilles, etc.

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## BOX-OFFICE CONSERVATISM DICTATES THE MAKING OF PROGRAMS, SAYS GIESEKING

American and European Managers Both Fear the Effect of Unfamiliar Music on Audiences

American audiences are eager, friendly—so friendly—heatedly enthusiastic. Yet, despite all these graces of receptivity dear to the heart of a visiting celebrity, the public of this country is profoundly conservative in its musical judgments as compared with Euro-



WALTER GIESEKING,  
piano virtuoso.

pean audiences. Walter Giesekeing's observations at the conclusion of his sixth annual tour of the United States carried no hidden barbs; this all-seeing, philosophic poet of the piano found no implications of reproach in his summary.

"In this country, so hospitable to personality and novelty," remarked Giesekeing, just before winding up his three months' trans-continental tour, "conditions are so utterly different for the European visitor that it is difficult for the newcomer to sense the artistic psychology.

"I find here a friendliness which is almost overwhelming, a cordiality which is concentrated on the personality and the individuality of the visiting musician. Music is not taken for granted, it is a fresh and delightful experience for the listener; not merely a ceremony of familiar routine as it is in our ancient Europe.

"Europe passed through a stage of musical creative revolution after the war which, luckily, the United States was not compelled to experience. Composition was in a state of upheaval; it seemed as if post-war Europe were seeking a new musical idiom. Every type and degree of new music was placed before our European audiences, until we were sated with 'novelty.' This experience was good and wholesome for musical art, I believe; out of the welter of new compositions some composers of power and significance have emerged; others have been forgotten, or buried.

"It is the unescapable duty and task of the concert artist to assume a leadership in discovering fresh works and new composers. But the audience is the arbiter or, more strictly speaking, the manager."

"The European concert manager, the American manager, the sponsors of music everywhere, exert a direct influence on the composer," continued Giesekeing in his flowing, unaccented English.

"The function of the impresario is to attract audiences and, naturally, he finds an obstacle in his way if his artist persists in interfering with the pleasure of his public by playing compositions which are not readily accepted. The soloist is deemed an entertainer who must satisfy his public. This condition is universal and has existed in Europe and in this country ever since concert-giving became a business.

"You might almost term it," he smiled, "the economic determinism of art. Whether we like it or not, this law explains why musical progress must necessarily be slow. The composer and the performing artist must achieve a common denominator in receptivity, they must recognize the existence of an audience of various planes of thought.

"As a case in point, there is Reger. I presume many conductors and soloists would

choose Reger programs. But we are told that such a choice would have a decidedly adverse effect on the audience; so Reger must be avoided, or the box-office receipts are sacrificed. Thus the newcomer is advised to choose warily, to play only the most acceptable of compositions.

"Personally, I know that the American public is fascinated with the richness and unhackneyed picturesqueness of contemporary music; I have for years offered new music. But I must admit that the demand of the local audience is almost invariably for the familiar, the pieces which have been played year in and year out by all the favorite pianists.

"Gradually, I do believe, this condition of conservatism will be overcome—when your local sponsors," and the radiant smile of the loyal champion of contemporary art, enveloped the speaker, "will decide to jeopardize the box-office just a trifle."

Everywhere in America, Giesekeing said, he had encountered hosts of young pianists; youngsters intent on careers. In both this country and Europe he believed the effect of radio was inimical to music. A movement is afoot in Germany and other countries, however, to offset the broadcasting influence.

"I hear from Paul Hindemith," stated Giesekeing, "that he is making excellent headway with his idea for the encouragement of amateur musicians. Amateur chamber music ensembles are springing up in many communities, chiefly comprised of youngsters associated with the Youth Movement. This point in itself is not extraordinary, but the vital element consists of the music provided for these unskilled players. Hindemith and other composers are trying to make easy music accessible to these amateurs. The music of the pre-Bach period has been found peculiarly adaptable, for it is simple to play and, curious as it seems, modern in spirit. Anyhow, it seems instantly acceptable to the group performers. Hindemith tells me that he and others are going over the old scores searching for material and putting it into shape. Immediately I return to Germany, I shall go more deeply into this new activity for it seems quite important.

"I shall return for another tour about January. Perhaps," and he grinned, "with the Reger Bach variations. Anyhow, I will first take a long respite from performing this summer, abstaining almost completely from music. That is what I always insist upon, you know, so as to keep refreshed and alive. I shall hear one composition on my return," and the Giesekeing smile again illuminated the room, "a great work wholeheartedly abused by critic—and concert manager. I refer, of course, to the supreme symphonic creation, Bruckner's fifth."

A. H.

### League of Composers to Celebrate Tenth Anniversary

The League of Composers is making plans for its tenth anniversary season, 1932-33. The program for its concerts, stage performance and the magazine Modern Music, is being designed to show the growth of public interest in contemporary music during the past decade. During the nine years of its existence, the league has performed 196 compositions by living composers, ninety of them being American works. The total number of composers represented was one hundred and seven; of these fifty-six were European, fifty-one were Americans (including those of the northern and southern hemispheres). The range of works presented extends from works for chamber orchestra and small ensemble to such stage offerings as Stravinsky's *Sacre du Printemps*, *Oedipus Rex*, and Schönberg's opera, *Die Glückliche Hand*.

A celebration feature of 1932-33 will be a "review" concert, the program to consist of successes in new music presented by the league during the last nine years. Ten outstanding composers of Europe and America have been commissioned to write anniversary works for performance at various league concerts next season.

The League of Composers is preparing to take part in the 1933 Chicago World's Fair, in affiliation with the New York and Chicago International Society for Contemporary Music, and is arranging to present a week of music, the program to include orchestral and chamber works. The league will also present at the exposition one of the stage works which has been done by the organization.

Modern Music, the league's quarterly, will publish next season a series of articles by American and European critics. A recent important development of the league is the opening of its library to the public. Its collection of scores (500 to 600) by living composers is now made available to the public for reference at the Music Library of New York. Many of the manuscripts in the league's possession are the only ones available in America.

### May Concert Tour for Lily Pons

F. C. Coppicus announces a spring concert tour for Lily Pons, which will take place following her operatic appearances with the Metropolitan Opera. Miss Pons will appear

at Dartmouth College, Hanover, N. H., May 3; Portland, Me., May 5; Montreal, May 9; Lynchburg, Va., May 13; and will close her tour with a broadcast during the General Electric Hour, May 15. She sails on the SS. Leviathan, May 17, for a holiday in Europe.

### Albert Coates in Russia and Germany

LONDON.—Germany has made claims upon Albert Coates again this year and a few weeks ago he left Moscow for the purpose, among other things, of conducting half a dozen performances of *The Tales of Hoffmann*, in Reinhardt's production at the Grosses Schauspielhaus in Berlin, though unfortunately he could not arrive in time for the gala performance attended by President Hindenburg, in aid of winter help for the poor. While he is in Germany Coates will make a phonograph record of the Wedding March from his own incidental music



ALBERT COATES

to *The Taming of the Shrew*, written for Reinhardt's production.

Coates is returning to Moscow shortly for a spring season, when he intends to start a series of children's symphony concerts, an entirely new project there. Another bit of pioneer work that he is doing is popularizing Wagner. Beloved as this composer has always been in Leningrad, he has never appealed to Moscow dwellers in the same degree. Lohengrin, however, is already well established, while a concert of music from Tristan and Isolde was successful. Parsifal is also to be presented in concert form this spring as a preliminary to its operatic production next autumn.

The zeal with which the company throws itself into new work is inspiring, and while many experiments are still being tried, some excellent results have already been achieved. One highly effective form of illusion in the first act of Lohengrin, for example, is the use of three different sized swans and Lohengrins. The first time the knight is glimpsed through the enormous throng of the populace (hundreds of choristers are used to "dress" the stage, instead of scenery) he is a little boy in a proportionately small swan boat. The second time both are larger, and not until the third appearance are they full-sized.

A more symbolic interpretation of the fight between Lohengrin and Telramund is also used at present. But extraordinary as the performances are, no photographs may be taken, for the producer is still hoping to improve them.

A tangible appreciation of Coates' work was given him by the orchestra before he left last time, in the form of a lacquer box covered with painted scenes from Boris Godounoff.

J. H.

### Springfield Community Concert Association Opens Campaign

The Springfield (Mass.) Community Concerts Association officially opened its third annual membership campaign with a dinner, April 11. Some seventy of the 100 team members and captains were present. Ursula Toomey, campaign chairman, presided and introduced Ward French, general manager of the Community Concerts Service of New York City, who spoke briefly on the merits of the Community Concert plan. Another speaker was H. K. Hooks, Jr., organizer from the New York office, who gave instructions to the workers. Mrs. H. A. King, Willard M. Clark, Julia Dickinson and the Very Rev. Percy T. Edrop, dean of Christ Church Cathedral, were among others asked to speak. During the past two seasons, members of the Springfield Community Concerts Association have heard the Russian Symphonic Choir, Elisabeth Rethberg, José Iturbi, Robert Goldsand, Richard Crooks and the Barrère Little Symphony.

LOUIS

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## Rosa Raisa Heard at Rome Opera

Carlo Zecchi Plays Goossens Work at Augusteo—  
Monteux Conducts

ROME.—Rosa Raisa, Chicago Opera artist, is back in Rome. She gave music lovers of the Italian capital pleasure by letting them hear her interpretation of Bellini's Norma. They were duly grateful and the diva was most successful.

### ZECCHI AROUSES FURORE

In the Roman concert halls, the most fulgid meteor was Carlo Zecchi, who aroused his usual furore in a program at the Philharmonic Academy comprising a first local hearing of Goossens' Kaleidoscope.

Other leading attractions here were the young and extremely promising cellist Luigi Silva, who combines a perfect technic with crystal-pure tone and authentic musicianship, a rare treat for his listeners, not aware at first of his stature. His Italian offerings were by Dell'Abaco, Santoliquido, Casella and Mulé. Huré's sonata in F sharp minor, of elegant facture and aristocratic taste, never before heard in Rome, proved of much interest in his hands. Satta was at the piano. Winifried Wolf (piano) and Joseph Schuster (cello) were welcome return visitors. Arthur Rubinstein completed the galaxy of celebrities during this period.

At the Augusteo, Gui substituted for Mengelberg. His novelty was a pitifully weak and antiquated Poem of the Sky by Riccardo Storti. He also presented his own transcription of some Bach preludes and chorales, recently premiered at Florence. Gui's leadership of the Florentine Orchestra is now one of the important concert attractions of central Italy. His programs there have included some interesting novelties by Italians, such as Tommasini's orchestral fantasy, Naples, Masetti's descriptive piece, The Cuckoo's Gambols, and Ghedini's Pezzo Concertante.

### MONTEUX SCORES

Mario Rossi, Augusteo conductor, featured a young girl violinist from Bari, Gioconda De Vito, in the Tchaikowsky concerto. The Romans liked her gypsy-like romantic style and tone and exacted two encores during the intermission period. The next guest on this platform, Pierre Monteux, regaled the symphony fans of the capital with glamorous, penetrating readings of Berlioz' Fantastic Symphony, Debussy's Nocturnes, Ravel's

Daphne and Chloé suite, and the excellent Malipiero transcriptions of some Monteverdi madrigals. These arrangements happily preserve the proper vocal quality in the orchestral sonority, without altering harmony or polyphony or in any way detracting from the original character of the madrigals—one of the most beautiful of Italian suites of the noblest tradition. Monteux also presented music from Casella's ballet, The Venetian Convent, heard some years previously at La Scala. RAYMOND HALL.

### Oregon F. of M. C. Meets in Portland

PORTLAND, ORE.—Paderewski, playing before a capacity audience at the Municipal Auditorium, closed Steers & Coman's thirty-first annual series of subscription concerts. His program contained works by Bach-Liszt, Mozart, Chopin, Debussy and Liszt, and he received a royal welcome.

Success marked the annual convention of the Oregon Federation of Music Clubs, Helen Calbreath, president. Open house was held at various studio buildings. The convention, which took place at the Multnomah Hotel, closed with a dinner and "high jinks."

Harald Kreutzberg and his dancers, brought here by Selby C. Oppenheimer, appeared at the Municipal Auditorium on April 14, drawing a large and demonstrative audience. Several numbers had to be repeated, including Wieniawski's Russian Dance. In brief, it was a brilliant performance.

Led by Arthur Boardman, the Polyphonic Choir of the University of Oregon, Eugene, Ore., favored us with an enjoyable concert, April 11. Martha B. Reynolds had charge of the program. J. R. O.

### Curtis Student Wins Carl F. Lauber Award

The committee of judges for the 1932 Carl F. Lauber Music Award have unanimously selected Blanche Brant as this year's winner. Miss Brant, who is twenty-one years old, is a student at Curtis Institute of Music, Philadelphia. She was awarded the

prize for her composition entitled Theme and Variations for two pianos. The judges were Henry Gordon Thumder, chairman, Nicholas Douty and H. Alexander Matthews.

### Minneapolis Concert Season Closes

#### Final Programs of Orchestra and Apollo Club Are Well Attended

MINNEAPOLIS, MINN.—The Minneapolis concert season officially closed with the final evening concert, April 15, the final Sunday "pop" April 17 of the Minneapolis Orchestra, and the last concert of the Apollo Club, April 12. The regular subscription season closed two weeks before, but because of the absence of a spring tour, two concerts were added making a total of eighteen evening concerts.

The first extra concert, April 8, brought Anna Duncan, dancer. The first part of the program was devoted to the Tchaikowsky Pathétique. Mr. Ormandy played this symphony early in the season, when he indicated the sincerity of his emotional reaction to Tchaikowsky. This second reading more accurately measured his appraisal of the symphony in that the men of the orchestra through a season of constant rehearsing are now able to vary color and dynamics with greater skill. The second part of the program was given over to dance music, the orchestra crowding into the huge pit of Northrop Memorial Auditorium, while Miss Duncan held the stage. She was beautifully deft with arms and feet, a lovely thing of grace as she interpreted Bach, Gluck, Chopin and Strauss.

The final concert, April 15, was orthodox in its creed, Mozart and Beethoven. Whatever follies and extravagances have been done in the name of modernism were forgotten in the Magic Flute overture, the C major concerto for harp and flute of Mozart, and the Eroica. Steffy Goldner Ormandy was the assisting artist and was in turn assisted by Henry C. Woempner, flutist, in making the concerto a charming arabesque. Mrs. Ormandy, a superb artist, was literally deluged with flowers and applause. Mr. Ormandy does not "program" the Eroica yet he does stress the contrasts; his Beethoven does not lack purpose, but is rampant.

The closing "pop," April 17, brought St. Olaf's Choir to Northrop Memorial as the assisting organization. Every seat was filled, the pit had extra chairs and the walls

were lined with standees. Ormandy and his men were given an ovation that demonstrated the loyalty and enthusiasm of the devotees who have increased in number as the season has progressed. The three-year term of the guarantee fund is up, a new three-year guarantee must be made, but we understand contracts are signed for next season for Ormandy and the Minneapolis Orchestra are essential. We must not forget the unapproached singing of the St. Olaf Choir under the direction of F. Melius Christiansen. The same balance of parts, the almost orchestral nuance and blending of color, the astonishing pitch fidelity, these qualities and many more characterized the remarkable singing of this group. The orchestra bade a brilliant farewell with such numbers as Chabrier's Espana, three folk-music settings of Grainger, and Elgar's Pomp and Circumstance.

William MacPhail and the Apollo Club made their farewell bow at the Lyceum Theatre, April 12. This male chorus has made steady but marked improvement under the leadership of Mr. MacPhail. One envies the men of this club at a concert; they seem to sing from sheer joy of singing. The concert was marked by its freedom; this was true in climaxes which resounded with more vigor and sonority. Many songs were repeated. The Long Day Closes was sung to the memory of George Eustis, a member for over thirty-five years. Bach's Break Forth, Bantock's O Zeus the King, Waters Ripple and Flow, were high spots.

Merle Alcock, contralto, was the assisting soloist, as she has been with this organization several times before. She was royally welcomed by the audience and club and fitted into the spirit of the program with several fine songs. Her interpretations were a little more dramatic than usual, but were given with skill. Three accompanists added to the pleasure of the program, Leslie Joliff for Miss Alcock, John Beck and Theodore Bergman for the Apollo Club. E. G. K.

### Concert Management Annie Friedberg Notes

Among the soloists to appear with the Cincinnati Orchestra next season are Myra Hess and Harold Samuel, pianists. Miss Hess concludes her current American concert season by making an appearance with orchestra at the benefit concert in the Metropolitan Opera House, New York, May 3, when Eugene Goossens is scheduled to conduct the Musician's Symphony Orchestra.

# CARLO ZECCHI

*The famous Italian pianist has just finished his tour of Europe,  
where he has obtained splendid successes. We reproduce  
some extracts from criticisms in different cities:*

### RIGA: Rigaschen Rundschau, December 1, 1931

Carlo Zecchi belongs to the exiguous company of the great. . . He has the power to hold the listeners spell-bound when he plays. . . We have heard the Toccata in C major by Bach so often played by the greatest pianists, but how is it that Zecchi has made it seem quite new? And still there was nothing "modernized." In technique . . . extraordinary! As interpreter: of a profundity which transports us into the highest spheres of idealism. We lived unforgettable hours yesterday evening.

### MUNICH IN BAVARIA:

Muncheuer Zeitung,  
December 15, 1931

. . . Carlo Zecchi, a genius of the pianoforte . . . the instrument sings wonderfully under his hands . . . ; playing so full of color, a touch so rich in "nuances" . . . the most difficult passages never lose their clearness and musical content even at the most giddy speed . . . Sure and infallible technique. . . An interpreter of high rank. . .



CARLO ZECCHI

### MILAN: Corriere della Sera

. . . It seems that there are no difficulties for his hands, so well does he overcome them without compromising the softness of his playing and depth of the delicacy of sound . . . The success of the pianist, already shown after the playing of Variations op. 35 of Beethoven, touched the culminating point after the XIV Rhapsody by Liszt and the Caprice of Paganini-Liszt in E flat. . . The public could not make up its mind to leave the hall. . .

### ROME: The Giornale d'Italia, January 20, 1932

An enormous crowd awaited the reappearance yesterday of the pianist Carlo Zecchi, fresh from his triumphs abroad. . . A triumphant success. . . Carlo Zecchi . . . pianist of infallible hands . . . and above all with a mind which meditates and makes others meditate . . . of generous heart which draws one irresistibly into the maelstrom of his creative emotions. . .

## HOPE NOW CENTERS ON SPONSORS FOR RADIO REFORM RATHER THAN ON GUIDANCE OF ACADEMIC LEADERS

Educators Themselves Are Dubious Over Idea of Enlisting Sympathy of University and College Heads for Broadcasting Development — A Real Song from the Evening Star When Rays Are Converted Into Tones — Microphone Mannerisms on the Recital Platform — Outstanding Events of a Week

By ALFRED HUMAN

"I am afraid that fair facing of facts will compel the conclusion," observes Dr. Herbert B. Bruner of Teachers College, Columbia University, speaking of standards of art in America, "that the betterment of standards has been due more to the efforts of the manufacturer, the merchant and the much-despised advertiser, than to most of us who are dealing with education in the schools."

Any honest musical educator will say the same about the present trend of music as far as broadcasting is concerned today. And a forthright scholar and artist like Ernest Hutcheson does come out and say that he places reliance on "the much-despised advertiser."

These expressions reflect our native faith in the benign intentions of commerce. Likewise, the courageous comment of Dr. Bruner reflects the sterile, mummified attitude taken by most of our great academic leaders in matters of art and music. Mr. Hutcheson is more circumspect but he makes it plain that he also deplores the meagre encouragement accorded music in our higher institutions of learning. Virtually every musical educator you encounter will confide some experiences with certain well publicized Brahmins who really care a great deal less about music than the gentlemen who handle the broadcasting affairs of our leading national advertisers.

A good orchestra, you see, might sell tooth paste and soap, therefore it is a valuable asset to business. The prey of the type we are celebrating can see no solid worth, no stadium-building qualities in a real music department. Not even the Harvard Glee Club can win athletic glories. Hence, with a half dozen notable exceptions our colleges and universities are taking little interest in broadcasting. Except, of course, for some dry-as-dust faculty concerts which fill in some of the periods not devoted to sport bulletins.

Without the help of our universities, without the help of our important musical organizations, without the help of our leading educators, broadcasting is zigzagging along in its own wilful way, clumsily, wastefully, too often boorishly. But apparently the same geni who made our kitchens glow in new colors, who have formed our motors into graceful objects, who have brought line and hue into the commonest articles of everyday commerce, these same gentlemen will help to bring better music into our homes. Not because they are artists or musicians or educators, but because beauty pays. This is the lesson that the broadcasters will learn.

Ernest Hutcheson's confidence is not misplaced.

### The "Most Stirring Events"

Will Rogers remarks that "The country's been full of jokes at the expense of the radio announcers but have you caught any of these political speakers that are desecrating the ether? Why you actually want to kiss the announcer when he comes on after one of those."

Yet these dull speeches from now until Election Day may be expected to displace many a tolerable evening musical offering. Little wonder that E. G. Totten, Oak Hill, Ill., writes: "I find the most interesting features to consist of Stokowski (his Gurrelieder performance, as you said, was the most stirring event of the year) Damrosch's opera in English, the Metropolitan, the Chicago Opera, the Philharmonic, and one or two others, and the Arlington Time Signals. I am never disappointed in the latter."

### He Would Pay a Fee

Here is another letter from a reader which is typical of the new spirit of resentment against broadcasting which is of concern to the more thoughtful radio official:

"Doubtless there are many listeners who are discouraged because the broadcast of the New York Philharmonic Symphony was abandoned on Sunday afternoons and the broadcast of the Metropolitan Opera performance curtailed on Saturday afternoon by local stations in order to broadcast ball games. Perhaps nothing can be done. Yet I wonder.

"Several weeks ago you informed readers of the radio column that in the British Isles one may hear the best music without publicity for \$2.50 a year tax. Surely there are thousands of listeners in the United States who would gladly pay \$5.00 a year tax for the same service. As the present broadcasting companies are operated primarily for commercial purposes, such an arrangement would necessitate the organization of a new broadcasting company, preferably in New York City, with branch stations in such cities as Boston, Washington, Richmond, Jacksonville, New Orleans, Chicago, Cleveland, Minneapolis, Kansas City, Cincinnati, Memphis, Dallas, Phoenix, Denver, Salt Lake City, Butte, Seattle, Portland (Ore.), San Francisco and Los Angeles to relay broadcasts. Thus, subscribers would be assured of satisfactory reception wherever they may reside.

"If the Musical Courier would endeavor to inaugurate and maintain such a broad-

casting company and engage the foremost orchestras, chamber music ensembles, choral societies, instrumentalists and singers to broadcast each evening only the best in music, well then—of course, the road is beset with countless difficulties and seemingly insurmountable obstacles.

Chicago.

WILLIAM LUDTKE."

As our Chicago friend himself remarks, such a scheme would be difficult to put in effect. Arthur Judson, of concert management eminence, tried the experiment several years ago with negligible results. Free programs now seem a part of the inalienable rights of every American. Some years ago when the highway advertising sign nuisance was at its height, the club women of one suffering section of the country adopted a resolution. They pledged themselves to refuse to patronize sign-board advertisers who defaced scenic spots. And the signs disappeared, pronto. Perhaps—?

### Another Foe of the Banal

A musician connected with a large agency writes: "Please continue to point out the disastrous consequences of sponsoring inferior programs. I always show the public protests against poor broadcasting to my non-musical associates. When they realize that banal programs destroy public interest in the radio, they will let me engage more and better musical attractions for the air. Keep it up!"

Well, then, here is a reply to that sizzling Eliot letter we reproduced last week:

"R. S. Eliot writes to The Times that, being tired of advertising patter, he means to sell his radio and have peace. How does he figure that he is going to attain peace by any such easy method as that? I have never had a radio, and would as soon think of inviting smallpox to my home as installing one, but I have not had any peace except when out of the country since the radio curse fell across it.

"The radio has murdered peace. Beginning harmlessly, we know how long it remained a matter between broadcasting station and earphone wearer. A flat-dweller is a flat-dweller—an oppressed wretch with no hope of better things—but in summer I move to a house in the country, with an acre and a half of ground around, set with trees that rustle in the breeze and in which are nested many song-birds. What I hear is radio squawk, jazz and fat unctuous accents of vulgarities—we are told that the voices are selected, and it is indeed baffling to surmise on what ground, from uncounted applicants—coming in on the radios of the five houses nearest me.

"I offer, free of charge, a tip to any real estate promoter whose development is not renting as fast as he would like. Let him try advertising that no radios will be allowed on the property, that to install one will void title or lease, and I predict that he will have a waiting-list overnight. People who do not like radios are of course hopelessly outnumbered by those who do, but even a minority in and near New York may be numerically respectable, and we who do not like radios do not like them far more strongly and intensely than anybody has yet liked them, or ever will.

New York. KATHERINE HILL."

### How Columbia Tests Would-Be Announcers

The test currently in use to try announcer candidates at the Columbia network headquarters in New York has five parts, each designed to disclose what skill the aspirants have in the various parts of an announcer's work. An eighty-five percent average is required of candidates.

The first section of the test follows: "Judging by the demands made upon the modern radio announcer, that unfortunate individual must, indeed, be a perambulating encyclopedia or the ancient curator of some atheneum, for whom the entire subject of *belles-lettres* has become the *sine qua non* of the intelligent citizen. What is more, he is expected to air his profound knowledge with the terseness of an apothegm and with the easy grace of a romantic caballero. He must deliver himself of bromidic clichés with the same facility as of the profundities of the *bel-esprit*; perhaps, too, he must accede to the demands of the etymological efforts of some client who has used the roots of several classical tongues in the concoction of some *bon mot* with which to dub his superlative product. Although it has not been our aim to discourage the applicant, we might warn the aesthetic aspirant that many months of the life of a broadcast an-

## ON THE AIR



PAULINE HAGGARD

now appears variously as a radio pianist, an accompanist, and a diseuse at drawing room affairs. Before Miss Haggard was heard over the NBC chain she appeared in vaudeville as a vocalist and pianist.

nouncer might easily hurl him into the very depths of asceticism."

Should the announcer candidate get through the preceding, he next faces the test of his knowledge of musical nomenclature, which reads: "A résumé of a few of the programs of the New York Philharmonic Society's broadcasts give a fair idea of the genre of the announcer's work during a symphonic hour. His knowledge of musical terminology must be facile, for, although he may have prepared his continuity for the Handel Concerto Grosso, he may be asked to announce, at a moment's notice, the program notes for the largo, adagio, menuetto and finale of Haydn's symphony in B flat major. The following week his linguistic *savoir faire* may again be put to the test when he announces the cello virtuoso, Gregor Piatigorsky. Continuing in the Slavic vein, his tongue may trip over the announcement of Prokofiev's suite from The Prodigal Son, or he may meet his Waterloo with the pronunciation of the three Czech titans' names, Antonin Dvorák, Drdla, or perhaps even Friedrich Smetana. Again the Trauermarsch and the scherzo of Mahler's fifth symphony, together with Krenek's suite from the music of Goethe's *Triumph Der Empfindsamkeit* will give him an opportunity to display his knowledge of German. Of course, even the commonest musical terms might sometimes prove a stumbling block, Cavalleria Rusticana, badinage, Kamennoi Ostrow, a Bach fugue, Paderewski, Puccini, Wieniawski, Yradier, Ase's Tod, Peer Gynt—all of these have their pitfalls for the uninitiated."

The remaining three parts of the test are not reproduced here for the reason that their wording is merely standard continuity. Each part of the test is regarded as im-

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portant in itself, but failure in one part does not necessarily mean an adverse mark against the would-be announcer. If, for instance, the candidate does exceptionally well on each portion of the test save that concerning musical terminology, he frequently is given another opportunity.

Women are not used as announcers by either Columbia or NBC, ostensibly because the female voice is not regarded as right for announcing purposes. Woman hasn't any guile in her voice, you know.

#### Broadcasters and Composers Defer Action on Music Copyrights

The National Association of Broadcasters, it is announced, has reached an amicable agreement with the American Society of Composers, Authors and Publishers to negotiate the question of the fees to be paid by the broadcasters for copyright American

music. This agreement was reached following the announcement by the society that broadcasters would have to increase their present annual payments of approximately \$1,000,000 by \$3,000,000 to \$4,000,000 a year, starting June 1.

The understanding involves negotiations between committees of the two organizations in the hope of reaching a working basis satisfactory to both before September. The American Society, meantime, has suspended its demands unless the two committees shall be able to come to an accord before that date.

A decision to negotiate ensued upon the broadcasters' notifying the American Society that "the broadcasting industry was wholly unable to support such total payments as had been suggested, and that, further, it could not agree to the proposed basis of assessment."

## RADIO IMPRESSIONS OF A WEEK

Venus condescended to sing for the radio audience last Saturday. . . . Two members of the general science lab. of New York University trained a telescope on the heavens, the rays were concentrated on a photo-electric cell, and lo, a falsetto croon from Lady Venus by courtesy of the Columbia Broadcasting Company, WABC. . . . Then a pair of silk-heml—stockings were translated into tone by the same apparatus: a deep groan of Sparafucile timbre. . . . A newspaper page, as you might have known, sounded like a nervous riveter—that waiting noise came from the music criticism section. . . . The scientists next performed with the American flag. The truth must be told: the light rays were transmuted into Schönbergian-Varesian cacophony, symbolic, perhaps, of our happy land in the hands of Capone, kidnapers and the musical hucksters. . . .

José Iturbi, the young Spaniard who has given us new notions of piano playing finesse, gave an exuberant performance of the Grieg A minor concerto with the Philharmonic Symphony on the concluding program, more the pity, under Conductor Hans Lange. . . . Unfortunately, Iturbi did not broadcast this Metropolitan Opera House exhibition with that astonishing, giant harpsichord donated by Samuel L. Curtis, an unforgettable performance. . . . The second Rachmaninoff symphony was the principal orchestra offering, with the concluding Sibelius Finlandia—a good old standby with film theatre orchestras—more to the liking of the listeners, perhaps. . . . Olin Downes spoke, clearly and sensibly. . . . and the Philharmonic said adieu until next season. . . .

Chicago's lively operatic evenings will continue next season. . . . Chicagoans' Rally To Rescue Company. . . . And now that it's rescued NBC will still monopolize that weekly half-hour, almost always lopped off into the middle of a semi-quaver. . . . Nonetheless, we remain true to Chicago's Civic Company. . . . They don't annoy you with "Now, children, Madame Gazooks is singing the famous Liebestod, which means blub, blub, blub. . . ."

Almost always you can depend on an arresting offering from those disconcertingly modern Philadelphians—of all things. . . . This week over WABC the 106-piece Curtis Symphony Orchestra, with Ethel Stark, violinist, as soloist, Nino Rota and William van den Burg of the Fritz Reiner conductors' class as leaders. . . .

Does broadcasting technic help a young artist, say a singer? . . . Apparently not, judging from some of the reviews meted to radio favorites at their recital hall appearances this season. . . . Mannerisms, like inaudible softness, illegitimate climaxes, slurring, are platform liabilities. . . . But the worst offense is defective taste in selecting program material. . . . Undoubtedly program-making is largely colored these days by the microphone influence. . . . Recital artists say they are finding a new public from the million of microphonics. . . . If so, all is forgiven; broadcasters, come home. . . .

Made in Germany: A cymbalum concert from Berlin presented by Alice Ehlers over

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WEAF. . . . The cembalo is able to resist even the Atlantic's static. . . .

No one expects broadcast orchestras to be as numerically large as the New York Philharmonic. . . . Yet the smaller symphonic bodies oftentimes beget amazingly good results. . . . There's the organization at WOR under George Shackley, a young baton wielder with the musical instinct of a born orchestral leader and all the resource and routine which comes to most orchestral directors only after half a lifetime or so of experience. . . . Shackley reads off unfamiliar symphonic scores with understanding and finesse. . . . His accompaniments for soloists are especially flexible and sympathetic. . . . Shackley is a young conductor with a highly significant future in his field. . . .

Gilbert and Sullivan's Patience on WEAF under the direction of Keith McLeod, with Henry M. Neely as the narrator (an old NBCish custom) and Harold Sanford as conductor. . . .

Arthur Billings Hunt, baritone of vast experience in hymnology and musicology Americana, was the director of the mid-week federation hymn program sponsored by the Federal Council of Churches in Christ in America. . . . Hunt, a young veteran of devotional broadcasting, had the assistance of Muriel Savage, soprano, Helen Janke, contralto, Richard Maxwell, tenor, with George Vause as accompanist. . . .

Columbia introduced President Wilhelm Miklas of the Republic of Austria and the Vienna Symphony with Esther Johnson, American pianist, as performer of the Mozart A major concerto. . . . Static triumphed. . . .

As if to disprove Walter Damrosch's contention that English is the best language for opera, the Russia Opera Foundation will present Moussorgsky's Boris Godounoff over the NBC network on May 8 in the original. . . .

On the Honor Roll: the American Pro-Art String Quartet for its presentation of Mozart's quintet for clarinet and strings in A major, WJZ, with Augustin Duques as guest clarinetist; Joseph Stopak, Frank Gurowitsch, Leon Fleitman, Oswald Maz-zuchi. . . . Yvonne D'Arle, soprano, formerly of the Metropolitan, who now knows the public, in her first of a series of Sunday mid-day recitals. . . . The Wagner program by the Eastman School Symphony, from Rochester over WJZ, Samuel Belov, conductor. . . . The interlude provided by the American Society of Ancient Instruments on instruments of the Shakespearean age, for the ceremonial dedication of the Folger Shakespeare Library at Washington, D. C., over WABC. . . . Also the celebration of the opening of the Memorial Theatre at Stratford-on-Avon. . . . Cornelius Van Vliet's cello playing with the Philip James Symphony, WOR. . . . The Fisk Singers festival from the Nashville campus. . . . Hans Clemens, tenor, in his new weekly series over WOR, Gems of Opera. . . .

Middle West writers describe the television transmission of newsreels now being carried on from Purdue University over the La Fayette, Ind., station. . . . Giving us a hint of the parades, cornerstone ceremonies, Iowa's Champion Corn Grower, and similar exciting episodes which will soon edify our family circles when the television is available. . . .

Otto H. Kahn is supposed to be the angel of a modest-sized station in New York which will soon dispense programs of a better kind. . . .

Frank La Forge was recently featured on Musical Americana over WABC. . . . The program consisted entirely of Mr. La Forge's compositions, presented by pupils from the La Forge-Berumen Studios. . . . Hazel Arth, contralto, opened with the impressive Flanders Requiem and gave freely of her vocal gifts. . . . Kathryn Newman, soprano, included a new song, In the Forest, with a voice of fine quality and production. . . . Harrington van Hoesen, baritone, sang two groups with his usual finesse. . . . Mary Tippet, soprano, gave pleasure with her interpretations. . . . Mary Frances Wood, pianist pupil of Ernesto Berumen, played a brilliant group with much fire.

## NETWORK OF NEWS

Nadine Weller, soprano, artist-pupil of Anita Rio of New York, sings every Thursday over WOV. According to Mme. Rio, Miss Weller has a voice of beautiful quality, which is reproduced over the air with rare purity. Miss Weller has studied with Mme. Rio for three seasons.

Gilbert and Sullivan's Patience was presented by the Young Artists' Light Opera Company through WEAF and affiliated stations. The cast included Donald Beltz, J. Alden Edkins, John Jamison, John Barclay, Richard Dennis, Ivy Scott, Amy Goldsmith, Catherine Field and Celia Branz. Henry M. Neely was the narrator, and the orchestra was conducted by Harold Sanford.

Vincent Lopez appeared as piano soloist with his orchestra during the April 27 broadcast through WOR.

A recent broadcast of Abe Lyman's orchestra featured Ted Powell, guitarist of that organization, as violin soloist and Lilian Sherry as vocalist.

The prose heard on Virginia Arnold's programs of piano pictures which are presented on Thursday afternoons by WABC, is written especially for this series by Fred Ural, Columbia announcer.

Joseph Emerson, former naval airplane pilot, was presented as baritone soloist with the Perole String Quartet during their regular Sunday afternoon broadcast through WOR.

Bela Loblov, former concertmaster of the Philharmonic Orchestra, made his debut over WINS on April 21. Mr. Loblov is playing at present in the Sert Room of the Waldorf Astoria Hotel.

The Maple City Four, a pioneer radio quartet, inaugurated their new series (to be heard three times weekly over the CBS network) on April 25. The quartet is composed of Fritz Meissner, Al Rice, Art Janes and Pat Petterson.

Jacques Fray and Mario Braggiotti featured their own two-piano arrangement of Friedemann Bach's fugue during their broadcast over the CBS network April 23.

Russell Bennett has arranged two Stephen Foster songs in An Early American Ballad which Nathaniel Shilkret featured in the Mobiloil concert, April 20.

John Alden Carpenter's jazz pantomime, Krazy Kat, was featured in the Musical Americana broadcast over the Columbia network April 26. The soloist was Marion Carley, who played Carpenter's piano arrangement of the composition. Rhoda Arnold, Columbia soprano, devoted her part of the broadcast to the works of American women composers.

Toscha Seidel and Howard Barlow again joined forces in a Columbia program April 22. The violinist appeared with the Colum-

bia Symphony Orchestra in a movement from Mendelssohn's violin concerto and also played compositions of Schumann and Brahms.

Pauline Ruvinsky, young American pianist, who made her debut recently with the Detroit Orchestra, will appear on April 30 as guest artist with the WOR Little Symphony Orchestra.

Conforming with its policy of raising the standard of daytime programs, the Columbia Broadcasting System is presenting Jack Little in a series of morning broadcasts. He was sponsored by Old Gold cigarettes during the week of April 18.

Nathaniel Shilkret will contrive to add still another series of programs to his crowded schedule. The latest is to be the Kodak Week End Hour, featuring Thelma Kessler, soprano, and a quartet composed of Jack Parker, Willard Amison, Vernon Jacobsen and James Stanley.

The Wessellians presented Gerda Lissner, soprano, with Florence Wessell at the piano, in a program entitled Favorites Old and New, over WRNY.

Hans Clemens, Metropolitan Opera tenor, created special interest in his half-hour over WOR, April 21. He sang the arias from Carmen (in French), L'Africaine (in Italian) and Der Freischütz (in German). Marguerite Sylva assisted, singing the Habanera.

Max Pollikoff, violinist, conducted his novelty string ensemble over WEAF on April 24.

Lawrence Tibbett, baritone of the Metropolitan Opera, the concert platform and the moving pictures, has signed a new contract to continue as soloist on NBC-WEAF networks each Monday at 8:30 p. m. during May. The baritone has been the artist of this series since the first of the year. During this time he also appeared with the Metropolitan.

#### Paul Ravell, Radio and Concert Artist

Paul Ravell is an American baritone, born in Indianapolis, Ind. He studied at the University of Indiana School of Music and also has a doctor's degree from the University of Indiana.

Mr. Ravell's first professional engagement was an appearance with the Indianapolis Symphony Orchestra. Since that time he has sung here and abroad. He has appeared in baritone roles with the St. Louis Municipal Opera and the American Opera Company. His operatic debut was made as Toredor in Carmen.

WOR, WEAF and WJZ are among the radio stations over which Mr. Ravell has sung. He has been guest artist with the Bamberger Symphony, with the Perole String Quartet, as well as with David Guion in his presentations of programs of American songs.

## A RADIO PIONEER



FRED FEIBEL

was born in the State of New Jersey, twenty-five years ago. At the age of fifteen he was the assistant organist in his church, and also appeared as a concert soloist. When the movies were just movies, he accompanied the heroine, hero and villain through their little dramas. Then when the movies changed to talkies, he became soloist of the Paramount Theatre in New York City. He takes everything in life without question, except that he wonders why the favorite piece of his fans is the wedding march from Lohengrin. (Lewis F. Nathan photo)

## HUTCHESON'S REFUSAL "TO PLAY DOWN" TO RADIO AUDIENCES WINS THE WARM SUPPORT OF A VAST PUBLIC

Pianist's Listeners on Columbia-WABC Weekly Series Vote Approval of Concertos and Other Best Literature

Ernest Hutcheson is one of the pioneers of broadcasting, an artist who commands the allegiance of an incredibly vast number of auditors at every one of his weekly concerts over WABC, key station of the Columbia Broadcasting Company network. Who can guess the magnitude of this audience?

While his colleagues and the specialists of the radio realm have been speculating and debating over the nature of the musical fare which must be fed to this new public, Ernest Hutcheson, like Damrosch, Stokowski and a few others, has arrived at his own conclusion.

"Who can even doubt the growing receptivity of Americans to the highest standards of music?" asked the pianist and dean of the Juilliard Graduate School, in an inflection of gentle surprise that such a question ever could be raised in this country.

"Every musician must have observed with deep satisfaction," continued the pianist, "the steady advancement in general culture in this

country. We have only to compare the average concert program of today with the offerings of the past decade to discover this progress.

"Of all factors for sensitizing the consciousness of the public to good music, the radio has unquestionably been the most potent. We can scarcely over-estimate the influence of broadcasting—I mean the good influence.

"To be sure, broadcasting as it exists today has the inevitable limitations imposed by the special conditions. But these inadequacies will be corrected in time—corrected by the growing good taste and good sense of the American listener.

"It may seem strange that the art of music is dependent more or less on the largesse and sympathy of great commercial concerns, the sponsors who are producing the bulk of the programs on the air today. Yet, commercialism in itself is not necessarily harmful, is it? Musicians have al-

ways been obliged to depend on some form of sponsorship, so it seems normal that the present-day system should exist in broadcasting.

"I agree that educators should take a directive hand in this vital matter of broadcasting; constructive guidance is surely needed. At the same time, I believe that the commercial sponsorship of music in radio has its encouraging phases. Inasmuch as these national sponsors are reliant on the good will of the public, they will be amenable to suggestion.

"When it can be demonstrated that a vast public is eagerly awaiting a better kind of program, these commercial sponsors will respond. They must respond if they are to attain the goal they seek—the sympathy and good will of their listeners."

We asked for concrete data on the scope and results of the Hutcheson weekly series, given with the collaboration of Howard Barlow and his Columbia orchestra.

"Any diffidence which I may have had," resumed Hutcheson, "about so-called 'uncompromising' programs was soon dispelled by the response which we received. As a conductor who had played something like 10,000 compositions over the air, Howard Barlow was convinced that an immense public always welcomes programs of select quality. I immediately reached the same conclusion as the result of my broadcasts. There is never a need for a musician to 'play down' to his audience. Sometimes I think we underestimate the general intelligence of the public.

"In any event, the letters have been heartening." We were privileged to examine the correspondence and excerpts.

"Requests, almost without exception, have been for the best of piano literature. Occasionally someone asks for an overture, or a ballad, but that is rare. Chopin is the favorite, but close to him are Beethoven, Liszt, and Mendelssohn. Numerous requests come for pieces by Mozart, Schumann, Schubert, Brahms, Saint-Saëns and Bach. Again, I have many requests for compositions by Henselt, Haydn, Scarlatti, Scriabin, Debussy, Tchaikowsky, Rachmaninoff, Weber, Paradisi, and many others.

"These individual compositions have been asked for in the greatest number: Beethoven Moonlight Sonata, Appassionata Sonata, Sonate Pathétique, all the concertos; MacDowell—D minor concerto; Liszt—Hungarian Rhapsodies No. 6 and 12, La Campanella; Grieg—concerto in A minor; César Franck—Variations Symphoniques; Schumann—concerto in A minor, Etudes Symphoniques; Saint-Saëns—G minor concerto; Mendelssohn—Rondo Capriccioso, Scherzo from Midsummer Night's Dream (arranged by Hutcheson), concerto in G minor; Wagner—Hutcheson—Ride of the Valkyries.

"There appear to be no particular favorites in Chopin's music—everything he wrote seems to be demanded.

"You ask about condensation. When necessary, I abbreviate a concerto by playing only the movement or two which will maintain an organic unity. That is necessary to meet the time conditions, and artistically it is permissible, I feel, in the case of concertos. The MacDowell, for example, may be compressed without esthetic sacrifice and with excellent effect by performing the first and second movements. The essence of the Grieg A minor lies in the first movement. But in most instances it is possible to present the concerto in its entirety."

Here are the concertos performed by Hutcheson in his Columbia appearances: Beethoven—E flat (whole concerto), C major (whole concerto); C minor (whole concerto); Mendelssohn—G minor (whole concerto); Saint-Saëns—G minor (whole concerto); Rubinstein—D minor (whole concerto); Schumann—Quintet (first, second and third movements), A minor (whole concerto); Mozart—D major (whole concerto); D minor (whole concerto), A major (second and third movements); Bach—C major for two pianos (first and third movements); Tchaikowsky—B flat minor (whole concerto); Chopin—E minor (whole concerto); Grieg—A minor (first movement); Henselt—F minor (second movement); Liszt—E flat (whole concerto); MacDowell—D minor (first and second movements).

Let us glance at some of the letters written to the Columbia stations about the Hutcheson programs:

"... It is a great pity that there cannot be more and longer programs of the type that only artists like Mr. Hutcheson can furnish. In my opinion, there is too much time and space wasted on the air in the presentation of the cheap, noisy, vulgar form of program, while many of the really worth while artists are rushed through theirs in fifteen minutes, or perhaps slightly longer. Programs such as your station offers are a rare treat, particularly for those of us who, unfortunately, cannot enjoy the many fine ones presented on the concert stage.

"... Mr. Hutcheson's playing was a treat ... We hear every program of serious music, but do not like jazz. ... Accept this as an expression of appreciation from a music lover. ...

"Mr. Hutcheson's performance was a great treat last night. I don't think we have half



Albert Petersen photo  
ERNEST HUTCHESON,  
pianist and Dean of the Juilliard Graduate School.

enough piano numbers on the radio and I am delighted to hear that he is to give a series, instead of just one concert.

"... Can't you let us have some more piano numbers—classical, not rubbish.

"... Since the beginning of broadcasting we have waited for the piano to come into its own and for a fine pianist to be regularly and often heard. We had lost practically all interest in radio until the refreshing announcement of these recitals. I am asking all pupils in conservatory and private classes and my friends and music lovers to listen in. Thank you!

"Please excuse this scribbled acknowledgment of those beautiful concerts on Sunday evening with E. Hutcheson. Please keep them up. People of all classes appreciate and are grateful for such a treat.

"I wish to thank you for the splendid series of piano evenings you are giving us on Sundays with the superb artistry of Ernest Hutcheson, not alone for the pleasure of his playing but for the wonderful educational value to the many thousands of young pianists who are listening in.

"... It seems such a pity that a program as fine as Ernest Hutcheson's is should have to be shifted for Al Smith and Nicholas Murray Butler. Who cares to listen to them anyhow?

"... With so much that is mediocre and even bad in the way of music coming over the radio, Mr. Hutcheson's programs stand out in a class by themselves. Again let me thank you for the pleasure these programs give us who enjoy the best in music.

"... We certainly hope that the series will be continued all winter, and that others will interpret the piano classics when Mr. Hutcheson's contract is completed. We have been unable to find any good piano music since the Baldwin Hour was discontinued more than a year ago, and welcome this new feature you have so thoughtfully produced.

"... I think it is without exception the best half hour of music on the air now, and what makes it all the more enjoyable is the absence of advertising talk. ... I should think that ... would be ashamed to let a smaller station like ... get the better of it in transmitting more of the good chain features instead of immeasurably cheaper and poorer programs such as the — Orchestra ... but this Hutcheson program would have done much to raise the level of your station."

"... It is indeed a treat to a soul tired of the modern trash.

"Please let me thank you for the magnificent program last night of Mr. Hutcheson and the orchestra. There is so much trash on the radio that I've rarely listened to music this winter, but had such a thrill of delight in listening to this splendid music that I could not resist telling you so.

"Many thanks for the Ernest Hutcheson recital which we have just enjoyed. It is such concerts that make us very glad to have a radio.

"Ernest Hutcheson's programs the last two Sundays were magnificent. Radio needs more of such programs and less 'bla-bla.'

"I want to thank you for the beautiful piano playing of Ernest Hutcheson tonight. ... Piano literature is so rich and varied and we hear so little of it on the radio. ... There are thousands of people like myself who want the best in music, and who are bored with stupid jazz and cheap singing."

As we have said, this artist is entirely hopeful of the outlook as far as the sponsorship of radio programs is concerned.

"There is no reason," he smiled, "why our great national advertisers should not be as cordial to the sponsorship of music as the presidents of our great academic institutions." From which we gleaned that he had been discussing music and its place in the curricula with the presidents of foremost American colleges and universities. A. H.

### CARL FISCHER'S COMPOSER OF THE MONTH



## CECIL BURLEIGH

**C**R. BURLEIGH, one of America's most representative composers, is probably also one of its most prolific. It is proof of his artistic depth, however, that, while he has to his credit about 215 published works, he never rewrites himself. His fertility of ideas, his imagination, his inventiveness, seem to renew themselves in ever richer quality with each composition.

Many of his pieces take their themes from nature—tone pictures, imaginative and suggestive, that translate the thought or feeling below the surface rather than attempting a photographic faithfulness.

Mr. Burleigh has written enchanting pieces for the violin, piano pieces with an unusual, indescribable charm, songs which have an appeal all their own. These are some of his most delightful:

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A LULLABY .....	" 2	.30

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## Children's Crusade Is Presented in Cleveland

Sokoloff Offers Pierné Work at Last Pair of Symphony Concerts—Onegin Wins Ovation at Singers' Club Concert

CLEVELAND, OHIO—For months rehearsals have been conducted by Griffith Jones, who trained the choirs, and Rudolph Ringwall, assistant conductor of the Cleveland Orchestra, who moulded the various parts into a unit, to offer the presentation of Gabriel Pierné's *Children's Crusade* under the baton of Nikolai Sokoloff on April 7, 8 and 9. An extra performance was added in honor of the Music Supervisors' Conference and the Ohio Federation of Music Clubs convening at the same time in Cleveland. Enthusiastic and sold-out houses were the rule at every performance, with many additional seats added to satisfy the excessive demand. The orchestra excelled in its fine playing of this melodic score; the dramatic intensity of the more forceful moments was emphasized with conviction. The ensemble work marked this performance as an outstanding achievement of our Cleveland forces, albeit the soloists did their part to assure this modern work its well deserved success.

Dan Gridley delivered the part of the Narrator in consummate style and excellent voice; Fraser Gange was heard to advantage as the Old Sailor; Ethyl Hayden and Theodore Johnson sang the other parts intelligently. Two hundred children's and two hundred adult voices blended harmoniously and followed the baton of the conductor with intelligence.

A rousing reception was accorded Sigrd Onegin, who fulfilled a return engagement for the Singers' Club. Her voice, her artistry, her personality again won a tremendous success. Under the able directorship of the versatile Beryl Rubinstein, the club presented a well devised program, including Handel, Bach and Beethoven choruses, madrigals of Dowland and Morley, arrangements of folksongs and a group including Elgar, Sullivan, and MacDowell.

The last soloist of this season with the Cleveland Orchestra was the young American prize-winner, Sascha Gordinitzki, who gave a meticulous performance of the *Liszt E flat* concerto, displaying ample technique and splendid musicianship. D'Indy's symphony No. 2 was Mr. Sokoloff's choice for his *piece de resistance*. The orchestra devoted every effort towards creating a performance of taste and intelligence. Another novelty on this program was a poem for orchestra, *Lilacs*, by Hill. This American composer shows skill in the handling of the orchestra. The rather ethereal piano part was effectively performed by Leon Machan. The manuscript section of the Fortnightly Music Club offered an ambitious program at Severance Chamber Music Hall. All the composers represented were Clevelanders, and all performers were members of the Fortnightly Musical Club. Quartets, trios,

piano works and songs constituted the program, given in part by the composers themselves. Eugene Bergen, violinist, performed his own three impromptus with Lucretia Jones Valentine at the piano. A suite for piano was performed by the composer, Dora Flick Flood; Mary Kessler Dietz assisted in her *Idyll* for oboe and piano. Mrs. Mayhew, Dorothy Radde Emery, Paul Katz and William Newman were represented by song and piano compositions.

At the eighteenth pair of symphony concerts, Carl Weinrich, organist, was invited to appear as soloist. He performed the Handel F major concerto for organ and orchestra, and also gave a fine performance of the Bach toccata and fugue. A magnificent performance of Beethoven's fifth aroused unstinted enthusiasm, and the remainder of the program was given over to the Parsifal Prelude and Rimsky-Korsakoff's Russian Eastern Overture.

Under the auspices of the Northern Ohio chapter of the American Guild of Organists, Perosi's oratorio, *La Passione di Cristo*, was given in the Cleveland College Auditorium by a chorus of 125 voices, conducted by Rev. Peter Schaefer. The solo parts were sung by Dr. F. Johns, tenor; Robert Roberts, baritone; Edward Sinclair, baritone; Don Dickson, bass. The orchestral support was competent.

At the Cleveland Museum of Art, the University Choir of Western Reserve University gave a program of sixteenth century music, Jacob Evanson conducting. The same week a joint organ recital featured Melville Smith, of Florence Mather College, and Arthur Quimby, curator of music at the Art Museum. They were assisted by the soprano Marguerite Lewin Quimby. An interesting program, comprising works of Bach, Dowland, Pergolesi, Frescobaldi, Reger and the Passion Symphony of Maleinereau, was offered by these artists.

The cantata *Esther*, by Stoughton, was capably presented at Ansel Road Temple. Paul Allen Beymer conducted and the solos were sung by Edna Strong Bowerfind, soprano; Alice Shaw Duggan, contralto; Emanuel Rosenberg, tenor; Laurence Jenkins, bass-baritone.

Liza Lehmann's song cycle *In a Persian Garden*, was performed by the Sadlier studio of singing at the Assembly Hall of the Arcade.

R. H. W.

## Leschetizky's Pianistic Legacy

(Continued from page 7)

he took little care to conceal his political sympathies.

He was one of the most entertaining and fluent after-dinner speakers I have ever heard. Although not gifted with a particularly ingratiating quality of voice, there was a power and a manliness in his utterance that could not but arrest attention. On occasions when there were special guests of honor at the suppers which always followed the bi-weekly evening classes in Leschetizky's hospitable home, he fairly showered his auditors with his coruscating wit, which at times took on a character so broad that the ladies present doubtless wished that they might, unnoticed, disappear under the table.

His personal greatness lay really in the fact that there was an elemental, pulsating vitality and a huge emotional gusto in him. He knew how to keep the flame of life burning brightly and constantly, and a luminous, incandescent flame it was, lighting whatever he did, at work or play, with its quickening rays of sparkling intellect and depth of insight. He retained the freshness of his enthusiasms, musical and otherwise, and a spontaneousness that was irresistible, up to his very last year.

For Leschetizky, life and art were coupled inseparably and brooked no dissolution. His motto was, "*Keine Kunst ohne Leben; kein Leben ohne Kunst*"—No art without life; no life without art.

## Twenty-five New Units for Community Concerts Service

Ward French, general manager of Community Concerts Service, reports twenty-five new associations formed since January 1, 1932. The most recent additions are: Kalamazoo, Mich., Dallas, Tex., Phoenix, Ariz., New Orleans, La., Lexington, Ky., Chicago, Cal., Beloit, Wis., Williamsburg, Va., Milwaukee, Wis., Santa Maria, Cal., Memphis, Tenn., and Lansing, Mich. Greenville, S. C., La Crosse, Wis., and Louisville, Ky., have completed campaigns for memberships and already have selected their artists for next season. Greenville is to hear Sylvia Lent, Harold Bauer and Nelson Eddy; La Crosse, Jose Iturbi, the Cherniavsky Trio and Frederic Baer; Louisville, the Cincinnati Orchestra, Lotte Lehmann, Nikolai Orloff, Albert Spalding and Tito Schipa.

A number of associations renewed their memberships during March, in many cases increasing the number over last season. These were Newport News, Va., Scranton, Pa., Utica, N. Y., Fort Dodge, Ia., Lexington, Ky., Nashua, N. H., Norfolk, Va., Providence, R. I., Springfield, Ill., Baton

## MUSICAL SORORITY GIVES PUBLIC PERFORMANCE



VOCAL AND STRING ENSEMBLES OF THETA CHAPTER OF SIGMA ALPHA IOTA,

located in the Eastman School of Music, Rochester, N. Y., recently gave their annual public musicale at Kilbourn Hall. Left to right: (standing) Santina Leone, soprano; Arlene Walton, accompanist; Louise Skorapa, pianist; Florence Borkey, accompanist; Dorothy Leisfe, organist; Loretta Newman, bass; Martha B. Smith, chapter president; Elizabeth Keenholts, Alice Hatch, Louise Tobey, Eloise Bradford, Inez Harvot, Lena Baldauf, vocal ensemble; (seated) Jeanne Smith, Florence Knope, Helen Ederle, Alice Gould, Harriet Newsens, Marion Wolfe, Effie Knauss (director), string ensemble; Catherine Wellemeyer, cellist; Marion Sauer, chapter advisor; Priscilla Wagoner, Claire Hefflin, Margery Hodgkinson, Esther Bradley, Claire Root. (Rowe photo.)

Rouge, La., Concord, N. H., Roswell, N. Mex., Cedar Rapids, Ia., Lawrence, Mass., and Saginaw, Mich. The Providence Community Concert Association is said to be still the largest organized audience in the world, having added one hundred new members for its second year, making a total of 3,100. Providence already has booked Menuhin for next season, and is consider-

ing Schipa, Cleveland Orchestra, and Marian Anderson with the Hall Johnson Singers.

## Glenn Drake Completes Tour

Glenn Drake recently completed a tour through Virginia, Pennsylvania and mid-western states. The tenor is to start a spring tour beginning in Des Moines, Ia.

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Gigue and Sarabande	Froberger
Peasant Dance	Antonine Kammell
The Brook	Henry Holcombe
Siciliana and Allegro con Spirito	William Boyce
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## Yascha Yushny's Blue Bird Débuts in New York

After a tour of North America which comprised most of Canada and extended across the United States to the Pacific Coast and back, New Yorkers were privileged to see Yascha Yushny's Russian revue, *The Blue Bird*, at the Cort Theatre on April 21 where it is housed for two weeks.

The program comprises musical sketches depicting the humorous characteristics of life in Russia before the revolution, and colorful episodes of other countries in Europe. The sketches are entitled *St. Petersburg* (1825), *The Bottle Stoppers*, *Yugoslavian Washerwomen*, *The Volga Boatmen*, *At the School Gate*, *Dance of the Boyars*, *The Little Huntsman*, *Souvenir of Switzerland*, *With the Gypsies* (a picture of Moscow in 1860), *A Cheese Market in Holland*, *The Evening Bells*, *Russian Market Women* and *Easter Time in Russia in 1890*. All of them are authoritatively presented with brilliant costumes and effective scenery.

With Mr. Yushny acting as toastmaster in the manner of M. Balieff (of *Chauve Souris* renown) the revue had a unity of humor that compelled peals of laughter from the first night audience. In particular, the music box sketch entitled *Souvenir of Switzerland* evoked enthusiasm because of its subtlety of performance and its amusingly tuneful accompaniment. In like manner the finale of the first act, *With the Gypsies*, aroused riotous applause from an audience in which there were many Russians. Whatever the cast sang they performed with a spontaneity that was refreshing. M. Ivan Orlik, by his expert dancing, was a high spot of the program.

Isa Kremer, the singing actress, is an added feature for the New York production of *The Blue Bird*. During the second act she "stopped the show" for at least five minutes with her pantomimic song characterizations of a French mother singing to her *enfant*, a coy English girl and a Kentucky mountain woman, who wishes she was a sparrow. A crowded house greeted the revue.

H. J.

## Margaret Herndon's Engagements

Included in the itinerary of engagements fulfilled by Margaret Herndon, harpist, are a performance, April 10, at the Union Methodist Church, New York; a fifteen-minute program at Horace Mann School, New York, which included compositions by Saint-Saëns, Brahms, and concluded with

*The Song of the Volga Boatman* arranged by Salzedo; and on April 17 an appearance at Central Church of the Disciples of Christ, New York, playing the sextette from *Lucia di Lammermoor*, largo from Dvorak's *New World Symphony*, and Chopin's prelude in C minor.

## Gonvierre to Open Master School in Siena, Italy

Claude Gonvierre, known to this country as a pianist who toured with Geraldine Farrar for ten years, and who has been playing for the last two years in Europe, is again in New York, this time on a mission of impart. He has established a Master School of Music in Siena, Italy, at the famous Palace Chigi-Saracini, which has been turned over to him for that purpose by its owner, one of Italy's distinguished patrons of music.

Having spent much time in Italy, Mr. Gonvierre's plan is to establish a school where Americans can enter at a nominal fee and study under good teachers. The project has taken shape so that the first summer session will begin July 1 and conclude September 10. In addition to the musical opportunities the students will enjoy, they will study in a palace which houses a valuable collection of art objects and a complete musical library.

The Italian government is so interested in Mr. Gonvierre's project that it has offered its cooperation. The school also has the patronage of His Excellency Nobile Giacomo Di Martino, Italian Ambassador. Mr. Gonvierre will shortly announce his American committee.

Students are to have the benefit of a thirty per cent discount on all railroad fares and the Italian government steamship line has made a flat student rate of seventy-seven dollars one way for the ten-day trip. The course of twenty-seven lessons will be two hundred dollars, and modest living quarters are available from one to two and a half dollars a day.

The number of students is limited owing to the shortness of the session, and the course is especially designed for teachers, artists and advanced students. Diplomas will be awarded to those who satisfactorily pass examinations at the end of the sessions. Several scholarships will be available.

Mr. Gonvierre has surrounded himself by a faculty of eminent instructors, including Fernando Germani, organ—present head of the organ department of Curtis Institute of Music in Philadelphia; Giulia Varese Bocca-

as Jean (in *Jongleur de Notre Dame*) at the Marseilles Opéra, April 23 and 24.

Walter Rummel, who has just completed a tour of forty-five concerts in Northern Africa, is giving a Paris recital in May.

Vladimir Horowitz is to play the new Ravel piano concerto with several of the major orchestras on his return here in January, 1933.

Julian de Gray will teach piano and composition at the new Bennington College for Women in Bennington, Vt.

Marie Antoinette Dahmen has been engaged by the New York Madrigal Club to teach diction to singers. She will also teach French and Spanish.

Mary Ledgerwood, contralto, offered songs by Terry on April 5, composers' day at the Chaminade Club, Yonkers, N. Y.

Mary Hopple, contralto, a Gescheidt artist, has been engaged as soloist for Verdi's *Requiem* in Springfield, Mass., May 20.

Robert Goldsand has been reengaged by the Oberlin (O.) Conservatory of Music for an appearance next November 29.

Ilse Marvenga was heard in a program of songs, with William Ortmann at the piano, at the Barbizon-Plaza, New York, March 31.

Herma Menth, Viennese pianist, gave a recital at the Garden City Hotel, Garden City, N. Y., April 9.

Elizabeth Gutman will give a recital of folk-songs over WEAF and the Red Network, April 30, on the Keys to Happiness Hour directed by Sigmund Spaeth.

badati for voice—teacher of Benvenuto Franci and other prominent singers and the daughter of Felice Varese. He is the baritone for whom Verdi is said to have written several operas. Ada Sassoli is available for harp instruction; Arrigo Serato for violin; Arturo Bonucci, cello; Vito Frazzi, theory and composition; Adolfo Baruti, repertoire and accompanying; Mr. Gonvierre, piano.

Mr. Gonvierre has been in New York for two weeks, during which time he has secured the patronage of many distinguished patrons of the arts. A large number of American students have enrolled for the session which opens July 1.

## Gotham Academy Is Founded in New York City

On April 15, the Gotham Academy for orchestral and vocal art opened in New York City under the direction of Edna White. The purpose of the academy is to bring first-class instruction within the means of the average student by a weekly system of payment and moderate tuition fees.

The new institution is not endowed but is in being to meet the needs of earnest students unable to finance a large semester fee.

Miss White has attained a reputation as a musician with the trumpet as her solo instrument, and is endorsed by Frank Damrosch, Gena Branscombe, Henry Hadley, A. Walter Kramer, Ethel Leginska, Hugh Ross, Carleton Sprague Smith and the late John Philip Sousa. The members of the faculty have been personally selected by Miss White for their outstanding musical achievements. The school offers three full and unconditional scholarships to be determined in a public contest judged by musicians outside of the faculty. Applicants for scholarships should apply immediately for preliminary examinations. The date of the contest is June 1. The scholarships will begin with the official academy term beginning October 15.

The faculty lists James Moorehouse, composer, pianist, and exponent of Sigmund Stojowski for the piano department; voice, Edmund Jahn; violin, Joseph Gingold and Harry Kononovitch; viola, Nathan Novick; cello, Gaston Dubois; bass, Emanuel Malach; flute, Samuel Levitsky; clarinet, Aaron Gorodner; oboe and English horn, Arderino Rabbuti; bassoon, Isidore Spiller; French horn, Jacob Kessler; trumpet, Benjamin Vanasek, Leonard Konevsky and Simone Mantia; trombone, Elizabeth Barry; tuba, Luca Del Negro; percussion, William Kalinowsky. Special courses to be featured at the Gotham Academy are harmony and theory taught by Willis Alling; stage deportment and personality conducted by Marie Hale; music history and solfeggio headed by Edna White. An unusual attraction in a music school is the publicity and booking department which will be operated by Marion Kent Carter.

## Eastman School Festival, May 3-6

The Eastman School of Music, Rochester, N. Y., conducts its second annual festival of American music in four evening performances, May 3, 4, 5 and 6. Three programs are to be given in the Eastman Theatre and the fourth at Kilbourn Hall. All are open to the public without charge. The May 3 concert will present the Eastman School Symphony Orchestra and the Eastman School Chorus in a miscellaneous program which includes Bernard Rogers's cantata, *The Raising of Lazarus*. The second event, in Kilbourn Hall, is a chamber music program by the Eastman School Little Symphony and the Hochstein String Quartet, which lists a Sinfonietta by Bernard Wagenaar and Dr. Howard Hanson's string quartet in one movement. May 5, the Rochester Philharmonic plays four compositions, each given its first public performance. One of these is Bernard Wagenaar's second symphony, which was programmed by Toscanini this season but missed performance because of the Italian conductor's illness. Another is the first symphony of Herbert Inch, last year's winner of the Prix de Rome. May 6, Herbert Elwell's ballet, *The Happy Hypocrite*, has its first complete performance, and with it Carpenter's *Skyscrapers*.

Last year's festival audiences numbered some 7,000. This year the supply of tickets is expected to fall short of the demand. Dr. Hanson, Arthur M. See, concert manager of the Eastman School, and A. H. Larson, secretary, constitute the festival committee.

## OBITUARY

### Walter Harris

VEEDERSBURG, IND.—Walter Harris, age sixty-one, widely known Fountain County musician, died recently at the Lakeview Hospital in Danville. He is survived by the widow and a son. M. P. D.

### Marion Pinyerd

Marion Pinyerd, former music instructor of President Harding, died in Poughkeepsie, N. Y., on April 18. He was seventy-eight years old and a native of Ohio, where he played in the Marion Band and established himself as a music instructor. Mr. Pinyerd is survived by his wife and daughter.

### Katherine A. T. Bremer

Mrs. Katherine A. T. Bremer, a soprano of the American and McCaull Opera companies in the late eighties, and at the time of her death a prominent welfare worker, died at her New York home on April 21. She was eighty-five years old.

Her husband, Alexander H. W. Bremer, was at one time president of the National League of Musicians, and for fifteen years was head of the New York Musical Union.

### Jean Moulierat

Jean Moulierat, tenor and dean of Opéra Comique singers, died in Paris at the age of seventy-eight. He was a teacher at the Paris Conservatoire.

### Rev. Solomon Baum

Rev. Solomon Baum, rabbi, cantor, and composer of Jewish chants, died at his home in New York on April 21, after a short illness. He was sixty-four years old. Among his compositions is a Hebrew chant, *Kol Nidrei*, used throughout the United States to usher in the Day of Atonement.

### Cardinal Friederich Gustav Piffil

VIENNA.—Cardinal Friederich Gustav Piffil, Archbishop of Vienna and patron of music, died here suddenly on April 21 in his sixty-seventh year. P.

### Leo Tecktonius

Leo Tecktonius, American pianist and composer, died at the American Hospital in Paris on April 24 in his forty-ninth year.

Mr. Tecktonius was born in Wisconsin, studying music in America with Emil Liebling, and later in Europe with Godowsky, Gernsheim, Moszkowski and Widor. He made his concert debut at the age of nineteen, and beginning in 1905 toured the United States and Europe.

### Richard C. Roetger

Richard C. Roetger treasurer of the Juilliard School of Music died at his home in Larchmont, N. Y., April 24. He was forty-seven years old, and was prominent in banking circles. Mr. Roetger was also vice-president of the Hanover Bank and Trust Company, New York.

### Erik Meyer-Helmund

BERLIN.—Erik Meyer-Helmund, one of Germany's most popular song composers, passed away in his seventy-first year as the result of an operation. Meyer-Helmund was a Russian by birth, born in Petrograd in 1861. He studied in Berlin, toured Germany for years as a concert singer, and wrote not only a quantity of songs (to his own texts), but several operas, operettas, ballets and burlesques, most of which were produced in Germany. M. S.

### Hugo Kaun

BERLIN.—Hugo Kaun, German composer, who for fifteen years lived in Milwaukee, Wis., as teacher and conductor, died here on April 2 of heart failure. He was sixty-nine but his death was sudden and unexpected. Kaun was eminent especially for his choral works, but he also wrote several symphonies, much chamber music, an opera, and numerous piano pieces and songs. He was highly respected among German musicians and was made a member of the Royal Prussian Academy of Arts in 1912. M. S.

## I See That

The Sittig Trio, assisted by James Melton, tenor, with Kenneth Yost at the piano, will give a concert at the New York Junior League on May 6.

Lauritz Melchior, Wagnerian tenor of the Metropolitan Opera, gave a lecture recently on Wagner and Wagner's Style at New York University. Following the lecture there was an open forum in which Mr. Melchior answered questions of the students.

Elizabeth Topping, pianist and teacher, was guest of honor at the last musicale given by the Women's Philharmonic Society, Leila Cannes, president.

The Somers Glee Club featured Scott's *Good Luck*, Fisherman, at its post-Easter concert in the Y. W. C. A. hall, April 14. Mr. Scott plans to remain in Washington a month longer.

Louis Persinger's pupil, Inez Lauritano, is a recent winner of the Naumburg Foundation prize for violin. This will afford Miss Lauritano a New York debut next season.

Lily Pons will sing Lakmé on May 30 at the Metropolitan Opera House (New York) and in *Rigoletto*, following her tour with the company.

Eidé Norena began her spring season at the Paris Opéra as Gilda in *Rigoletto*.

André Burdino, tenor, sang *Romeo* at the Antwerp Opera early in April and appeared

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## THE MUSIC WEEK IN NEW YORK

Appearances by Alexander Kelberine—Esther Goodwin—  
Cara Verson—Musicians' Symphony Orchestra—Sir  
Thomas Beecham—José Iturbi—Elshuco Trio—  
Paul Kochanski—New York Philharmonic  
Orchestra—Myra Hess—Lida  
Santelli—and Others

APRIL 18.—A Beethoven-Bach piano recital was Alexander Kelberine's Town Hall offering with this program: Thirty-two Variations, D minor sonata, op. 31, No. 2, Bagatelle, op. 119, The Rage Over a Lost Penny, Beethoven; Chromatic Fantasy and Fugue, an organ choral prelude, duet from cantata No. 10, and from cantata No. 22 (transcriptions by Kelberine), Chaconne (Siloti arrangement based on Busoni's) and Organ Toccata and Fugue, D minor (arranged by Kelberine after Busoni's transcription and the Bach Society Edition), Bach. A young pianist does not usually devote himself to such a severe list, and Kelberine's choice is therefore a sure index to his seriousness of purpose and musical thought. He offered well refined interpretations, clear, logical, formal, and yet with sufficient personal projection to eliminate any impression of deliberate pedantry. The lines were observed meticulously, the substance handled with affection and art. One could quibble over certain details of accentuation and tempi in the presentations, but after all, there is no inexcusable rule which applies in such matters to all performers. Kelberine's own Bach transcriptions are musicianly and compiled with considerate devotion to keyboard requirements. He has broadened his playing style since his previous appearances in New York. His technique, always agile and fleet, was in excellent evidence. If there did not appear to be an abundance of tone coloring at this recital, the reason must be set down to the nature of the program. Kelberine won respect and applause from his listeners.

A program unique for scope and quality was offered by Cara Verson, pianist, before an audience which filled Steinway Hall. Miss Verson displayed her sympathy and understanding of the latter-day romanticists in her performance of Malipiero's attractive suite, *Masks That Pass*, containing five beautifully contrasted episodes. Debussy was represented by the four preludes of Book I, opening with *Sails*. Scriabin's *Two Poems*, op. 32, and the magnificent sonata, op. 53, of Brahmsian polyphonic richness and as tricky technically as any work, were delivered with the same degree of comprehension. Then followed a glowing procession of Spanish music, by Lecuona, Turcía, De La Viña, Pittaluga, Mompou, Falla, all played with spirit by Miss Verson. Kodály's *Epitaph*, op. 11, and Bartók's *Suite*, op. 14, concluded one of the season's most diversified offerings of substantial present-day music. The audience expressed its approval of all Miss Verson's interpretations.

Esther Goodwin was cordially received by hearers at Steinway Hall on Monday afternoon, when she sang a program of old classic airs, seventeenth century songs arranged by Leo Sowerby, an air from Verdi's *Don Carlos*, *Lieder* of Wolf and Strauss, and songs of contemporary Americans. Miss Goodwin's voice, a contralto of unusual range, is displayed to best advantage in *mezzo voce* passages and its lowest tones are most full, round, and resonant. She sings with simple, unaffected, and agreeable style, simplicity, and interprets artfully and convincingly. Edwin McArthur was the accompanist, playing in his usual dependable fashion.

### PHYLLIS KRAEUTER



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APRIL 19.—The Musicians' Symphony Orchestra series of five Tuesday evening concerts at the Metropolitan Opera House was continued last week, with Sir Thomas Beecham as the conductor, and José Iturbi as the assisting soloist. (These concerts are for the benefit of the orchestral players, who receive the net proceeds immediately after the conclusion of each program.) The organization consists of experienced members and its performances have improved from concert to concert. At this latest occasion the symphonic contributions were *Carneval Romain* overture, Berlioz; three excerpts from works of Handel and Mozart, orchestrated by Beecham; *Dance Rhapsody*, Delius; *Fandango* (first time) Emerson Whitthorne; *Polovetsian Dances* (from Prince Igor), Borodin. Sir Thomas conducted in his customary devoted, artistic, and enlivening fashion. Iturbi made two contributions, one on the harpsichord, with Haydn's D major concerto, and the other on the regular piano, with Liszt's E flat concerto. In the Haydn number, the player used a Neupert harpsichord (made in Germany), with two keyboards and numerous pedals. It is the largest example of its kind in the United States and was lent to the player by Samuel L. Curtis from his collection of modern and ancient musical instruments. Iturbi's crystalline touch, his technical clarity, and his refinement of line, style, and phrase, were admirably revealed in the lovely Haydn measures. The Liszt concerto resulted in a veritable ovation for the popular Spanish pianist, who dashed off that work with irresistible élan, sparkle, and appropriate romantic glamor.

An invitation recital of chamber music was given by the Elshuco Trio (Karl Krauter, violin; Willem Willeke, cello; Aurelio Giorni, piano) and assisting artists, Conrad Held, violinist, and Harry Sacher, double bass; the hall was the Engineering Auditorium. The program was the same as that presented March 1 when the Elshucos ended their current series of four annual concerts: Chausson's trio in G minor, op. 3; Brahms' piano quartet in C minor, op. 60; and Schubert's *Forellen* quintet in A major, op. 114. Never before have the Elshucos displayed finer coordinative discrimination in the delicate matters of dynamics, phrasing and intonation and nuance. Having heard every concert given by this ensemble during the past three years, the writer can recall none so fraught with perfect timing, brightness of tone and general interpretative fidelity. An enthusiastic and genuinely appreciative audience gave the five musicians rousing recognition.

Gertrude Metcalf's artistic costume recital at Chalf Hall had the assistance of Gladys Metcalf (accompanist) and the Trenton Friday Chamber Music Trio. Miss Metcalf has a dramatic soprano voice of power and color, with good range, clear enunciation, and expressive delivery. The songs were by Haydn, Johnson, Bishop, Ball, Quilter, Beach, Hageman, Carpenter, etc. Miss Metcalf wore Shakespearean, Victorian, and Oriental habiliments. Her remarks, elucidating each item of the program, had much interest. Gladys Metcalf's piano accompaniments were finished and discreet. The instrumental trio, Misses Ketcham (violin), Lawshe (cello), and Haverstick (piano), played music appropriate for each song period. Their costumes of yellow and black completed the pleasing visual effect. Flowers galore came to all the participants.

APRIL 20.—Another artist of the first rank, Paul Kochanski, violinist, was heard in the eighth and last recital of Course A at the Juilliard School of Music. Sonatas by Brahms and Tartini were his major vehicles of expression. Sensitive and brilliant performances. Fêted by a reverent audience. Pierre Luboshutz was a praise-worthy accompanist.

APRIL 21.—This season's last Thursday night concert of the Philharmonic Orchestra brought to the podium Hans Lange, assistant conductor, in Rachmaninoff's symphony in E minor, No. 2, op. 27; Beethoven's overture to *Fidelio*, in E major, op. 72, and Emperor concerto, Beethoven, with Harold Bauer, pianist. The orchestra was in excellent form and responded readily to Mr. Lange's informed and admirable directing. The highlight of the occasion was the Emperor concerto given an unsurpassably imposing reading by Bauer. His superb interpretation and pianistic mastery enthralled the listeners who recall the artist an impressive number of recalls.

APRIL 22.—Carnegie Hall was filled to capacity by an invited audience which heard the University Glee Club (of several hundred members, under the direction of Chan-

ning Lefebvre) give its annual Spring concert. The event was a repetition of the success which greeted those choristers when they appeared earlier in the present season. Alexander Gray, well-known musical comedy singer, was the assisting soloist and gave delightful offerings of Wolfe, Kahn and Broadwood songs as well as *La Donna Russa* from Giordano's *Fedora*. The Commuters Quartet charmed with a well-chosen group. The Glee Club displayed commendable qualities of intonation, dynamics and attack. Especially appealing were the Coronation scene from Moussorgsky's *Boris Godounoff*, Morley's *Fire, Fire, My Heart*, and *Danse Macabre* (Saint-Saëns). Walter Johnson accompanied Mr. Gray; George Mead accompanied the club.

James Melton, of radio achievement, gave his first New York recital at Town Hall. The young tenor's appearance was of particular interest since he has, so to speak, grown up with the microphone and, reversing the customary procedure, enjoyed success on the air before attempting formal concert work. His program consisted of an aria by Handel and two songs of Haydn, a group by Franz and Strauss, four selections in French by Liszt, Massenet and Lenormand, and a final group in English by Rachmaninoff, Carnevali, Watts and La Forge. Mr. Melton's voice is purely lyric in quality, and, while essentially light, at times has much richness. His diction throughout is excellent, and his interpretations are in character with the music. A large audience heard the artist with enjoyment and asked repeatedly for encores. He was fortunate in having at the piano Frank La Forge, whose accompaniments were responsible for more than a small share of the evening's success.

APRIL 23.—The Freiheit Mandolin Orchestra, Jacob Schaefer, conductor, returned to Town Hall for its annual concert, presenting works by Beethoven, Bach, Mozart, Rimsky-Korsakoff, Konus and Leon Malamut, in arrangements for mandolin orchestra. Revolutionary Sketches, the Malamut composition, was particularly liked and is especially appropriate for performance by plucked instruments. However, the pieces of the masters suffered from lack of color and nobility in their publications by this ensemble. Mr. Schaefer is a capable conductor and the players responded to his directing. Matthew Kahan and Sidney Marcus, mandolins, were soloists in Bach's double concerto in D minor.

APRIL 24.—Fluent, expressive, quietly

masterful and yet temperamentally active was the piano art of Myra Hess at Town Hall on the Sabbath afternoon. This artist is one of the most evenly balanced players of the keyboard, expert in all styles and schools of music, always stimulative and suggestive, never failing to arrest and stir her auditors. Miss Hess' luminous readings and all-embracing technique were preeminent at her recital of three preludes and fugues, B flat, B flat minor, C sharp minor, Bach; *Capriccio* (op. 76, No. 2) and five *Intermezzi*, Brahms; B flat minor sonata, Chopin; and five numbers by Debussy: *Reflets dans l'eau*, *El Puerto del Vinos*, *General Lavine*, *La fille aux cheveux de lin*, *Les collines d'Anacapri*. The foregoing list and its performance won extraordinary acclaim from an audience which filled Town Hall completely.

Appearing at the Craig Theatre in a farewell recital, Harald Kreutzberg and his group (Irja Hagfors, Araca Makarowa, Ilse Meudtner and Almuth Winkelmann) gave a number of creations already familiar to this dancer's following. Votaries of choreography made up a numerous audience and were regaled with a request program which included Kreutzberg's *Gloria in Excelsis Deo*, *Angel of Annunciation*, *Habanera at Midnight*, *Hangman's Dance*, *Introduction*, *Three Mad Figures*, *Lamentation of Orpheus* and *Envious Girls*. Friedr. Wilckens, at the piano, played the music of Bach, Debussy, Schulhoff, Mozart, Ravel, Milhaud, Casella, Roger-Ducasse, Scott, and a few compositions of his own, to which the dances are set. The assual of the Kreutzberg creations is not a duty of the music reviewer; it is significant to say that the dancer's highly personal and singular gymnastics entertained the audience which applauded each offering vociferously.

A program of considerable merit was presented by Arturo De Filippi, tenor, assisted by Edith Mann, pianist; Serge Kotlarsky, violinist, and Frank Rybka, cellist at Chalf Concert Hall, New York. Mr. De Filippi is the possessor of a robust tenor voice of good quality and wide range, suitable for both concert and operatic stage. The vocalist gave numbers by Cesti, Rontani, Cilea, Schubert, Goethe, Hugo Wolf, Schumann, Erich Wolf and J. Massenet, all sung with style and musicianship. Mr. De Filippi was well received and responded to encores.

An interesting dance artist, Tirca Karlis, gave a recital at Roerich Hall before a

(Continued on page 29)

## IRMA AIVANO

in  
Town Hall Recital

March 15, 1932



### A Revelation as Pianist Gives High Promise of Rapid Rise to Fame

—(Headline)

The Town Hall last night witnessed the luminous rise of a pianist to be reckoned with, Irma Aivano, in a program that included Beethoven, Bach-Liszt, Debussy, Chopin and Ravel. Miss Aivano disclosed a technical brilliance and assurance that, instead of being an end per se, proved to be a vehicle for soul-searching expression.

In Debussy's "La Fille aux Cheveux de Lin" and Chopin's "Berceuse," her tones caught the attenuation of gossamers and the fragility of humming birds to induce the emotions inherent in the music.

Likewise, in Beethoven's "Appassionata" Sonata, and the Bach-Liszt Variations "Weinen, Klagen, Sorgen, Sagen" with the tremendous "Crucifixus" from the B-Minor Mass, her fingers, articulate and compelling, translated the context of the music into something that belonged to the higher-dimensional regions of utter feeling.

Pictorially, also, Miss Aivano proved astonishing, her playing of Albeniz's "El Albaicin" recreating the Gypsy quarter of Granada in a Zburan masterpiece of rich colors and mysterious chiaroscuro.—*New York World-Telegram*

"Her readings, aided by a reliable technique, had clarity and crispness."  
—*N. Y. Times*

"Glibness in speedy passages, a sensitivity to mood and a continent use of the pedal."  
—*N. Y. American*

Evening Post

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NEW YORK APRIL 30, 1932 No. 2716

A man is known by the composers he prefers.

Crooning is rapidly becoming one of the major  
radio industries of the U. S. A.

Uneasy lies the head that runs an opera company  
or a symphony orchestra these days.

Prices will be cut at the Metropolitan next season  
but interest in the performances does not seem likely  
to be less.

Statistics show that the average radio in America  
is in use 4.04 hours per day. What chance then, of  
ridding our country of jazz?

With summer not far off, picture postcards from  
American musical friends at the European festivals  
will be "acumen in" again to the tonal folks who stay  
at home.

It is difficult to conceive why musical pictures have  
dropped nearly altogether out of the movie houses.  
Because the ones so far done were imperfect in  
showmanship and acoustics, is no reason to regard  
that style of film as a failure. Our much vaunted  
modern theatrical resource and scientific ingenuity  
should be able to remedy the deficiencies of the  
original musical picture. They are certain to return  
ere long, greatly improved in content and effect.

## Concerts for Everyone

At a Town Hall recital in New York not long ago  
seven physicians were counted in the house, and no  
doubt there were as many lawyers present. What  
is it about serious music that attracts the members  
of those two professions? Is it because there is a  
parallel of form and design in music to the analytical  
briefs of the legal lights and the anatomical interest  
of doctors?

We know that architects enjoy music for the tonal  
patterns it builds; that many philosophers and mathe-  
maticians are Bach enthusiasts because his music  
solves contrapuntal problems. We realize that  
"society" attends some concerts and the Opera be-  
cause it is the fashionable thing to do.

But realtors, butchers, morticians and gadget  
manufacturers seem to be unimpressed with the bet-

ter grade of musical composition, taken *en masse*.  
Cannot they be led to understand that music also  
draws pictures of unimproved localities ready for  
streets and buildings; cannot music tell of heaven  
and the nether regions; cannot modern tonal har-  
monies characterize the atmosphere of the *abattoir*?  
The doctors, lawyers and architects set a good ex-  
ample in lay appreciation of music.

## Music on Wheels

In Europe there are just now a number of small  
traveling operatic companies and concert parties sup-  
plied with inexpensive costumes and simple scenery  
which journey from town to town in buses, motor  
lorries and automobiles, giving performances and  
taking in payment small set fees, or even voluntary  
collections.

Is it not possible during the coming summer, for  
unemployed singers and instrumentalists in the  
United States, to follow the example of those  
groups?

Simple musical comedies without choruses could  
be staged by the troupers; concerts given; revues  
prepared according to the abilities of the members  
of the company; opera bouffe, or other light opera  
performed with the roles telescoped to fit the par-  
ticipants. The shows might be given with cuts,  
and a cottage piano (carried in the truck with the  
company) could be used for musical accompaniment.

Closed motion picture theatres, school auditoriums  
empty during the vacation period, motor camps, and  
even town squares might offer asylum for the enter-  
tainments. Admission could be charged or a general  
collection made, as in Europe. It might even be pos-  
sible to arrange with resort hotels for free meals and  
lodging in exchange for the diversion proffered  
guests.

If traveling circuses draw capacity audiences in  
the villages and small towns each summer, certainly  
musical entertainments in the same pattern and con-  
ducted along the same lines might put money into  
the pockets and food into the mouths of indigent  
musicians during those months of the year when  
prospective engagements are few and far between.

## Why the Condescension?

Whenever a visiting European conductor produces  
—rarely—a work here by an American composer, he  
is showered with praise for his kindness. That is a  
strange attitude for Americans to take.

Without the slightest inclination to chauvinism, it  
may be pointed out that encouragement of native  
music should be the primary purpose of any sym-  
phony conductor who really serves art.

No other country in the world would tolerate in-  
difference to its indigenous music. We take it for  
granted that the Dutch, French, Italian and German  
conductors will produce the works of their own com-  
patriots—a normal artistic function which we should  
not try to disturb. But we smile tolerantly when  
some of those nationals of other lands decline to go  
out of their way to stimulate American music here.

Let us assert our national pride in these mat-  
ters and demand our musical rights.

## Unsolicited Wisdom

A deal of superfluous and nonsensical advice has  
been given to the Metropolitan Opera heads in news-  
paper articles since publication of the institution's  
financial difficulties.

The directorate, consisting of experienced business  
men (and guided artistically by Otto H. Kahn and  
Giulio Gatti-Casazza) knew exactly what they in-  
tended to do, even before the Metropolitan *impasse*  
became general news, and now they have gone about  
the systematic realization of their plans.

At any rate, the outside amateur impresarios had  
a thrilling time (and are still having it) with their  
sage directions to the persons who bear the full re-  
sponsibilities (executive, artistic and cash) of con-  
tinuing the successful existence of the Metropolitan  
Opera.

## Hadley Memorializes

A little booklet prepared and published by the  
American Academy of Arts and Letters, contains  
commemorative tributes to various members who  
have passed away. The essays were read originally  
at the 1931 meetings of the Academy. Of the col-  
lection, two of the most heartfelt and informative  
pieces of writing are by Henry Hadley. He memo-  
rializes Frank Van der Stucken and George W.  
Chadwick, two men who played highly important  
roles in the musical development of America, par-  
ticularly toward the end of the nineteenth century.

## Contemporary Harpism

Harpists of the "New School" acutely resent any  
allusion to the "renaissance" of that instrument.  
They refer, and with full justice in the light of de-  
velopments during the past fifteen years, to the "birth  
of contemporary harpism."

In this brief span "three generations of progressive  
harpists" have evolved, to quote the Eolus, official  
organ of the National Association of Harpists, edited  
by the torch-bearer of the movement, Carlos Salzedo.  
These three categories are fully classified by Olga  
Samaroff. It appears that the first generation has  
received its early training chiefly at the hands of  
"harpists of whom musical decency forbids com-  
ment." They did not entirely understand the poten-  
tialities of the harp so they were out-moded and  
superseded by "the second generation of progressive  
harpists."

Five members of the "second generation" are men-  
tioned by name—all women—while the "third gen-  
eration" is stated to embrace five other distinguished  
players, including two men.

Violinists, pianists and similar instrumentalists  
might gasp at this seeming boldness in forthright  
definition. But then the violin and piano, like most  
other instruments, are already fixed in form, tech-  
nic and literature. Not so the harp. The physical  
development of the harp has been marked in the past  
fifteen years; the literature has grown infinitely  
broader and richer with the pioneers still laboring  
with the zeal of missionaries, and like missionaries,  
reaching for the heavens.

A characteristic utterance is the object of all this  
fine effort, and to this end the leading composers,  
conductors, and indeed, all musical authorities, have  
been enlisted in the cause. Who shall predict what  
the next fifteen years shall bring to these enlightened,  
unafraid workers?

## Popularity and Publicizing

That the American public has money to spend  
for amusements sufficiently attractive to cause en-  
thusiastic support even at prices that are greatly in  
excess of customary fees, was evidenced by the ad-  
vance seat sale for the concert on April 28 at Car-  
negie Hall when Arturo Toscanini conducted the  
New York Philharmonic Orchestra for the benefit  
fund of unemployed musicians.

The concert was announced on March 21 with  
orchestra seats priced at \$10 each and boxes at \$250.  
Advance orders before public sale at Carnegie Hall  
amounted to \$8,000. At the same time, the Phil-  
harmonic offices received \$17,000 in similar mail  
orders. The Carnegie Hall office was obliged to  
return \$3,000 on unfilled orders and it opened the  
"single sale" with twenty-six tickets, mostly odd  
seats, to offer to the last of thousands of prospec-  
tive buyers.

People may be less eager to spend money for  
musical entertainment of what they believe to be  
uncertain value, but it is readily seen that they have  
dollars for tonal pleasures they warmly desire. Man-  
agers, therefore, in order to feather their nests, have  
only to present offerings of the highest attractive-  
ness, and tell the citizens about it. Actually Tosca-  
nini, eminent conductor that he is, could never have  
sold out a house at such prices if his achievements  
had not become known the world over through ad-  
vertising and publicity.

## Organized Concerts a Success

Recent announcements by the two largest organi-  
zations sponsoring music in cities, towns and villages,  
point to an ever increasing demand for musical en-  
tertainments of superior quality. One such group  
states that twenty-five new associations have been  
formed since January 1, 1932, and that many other  
affiliated societies have successfully completed a re-  
newal of subscriptions for next season. The other  
organization has added twenty-four new cities to its  
concert giving chain, which is now represented by  
every State in the Union.

Evidently music cannot be in the doldrums be-  
wailed by so many profound and erudite musicians  
if the groups presenting concerts are and have been  
so eminently successful.

Through them good music is maintaining and  
widening its place in the sun all over the United  
States. The organizations in question have also  
benefited general civic activities in the communities  
in which they operate, by welding large numbers of  
citizens into collective unity. And last, but not least,  
they have so stimulated greater appreciation for mu-  
sical skill of the highest order, that authoritative  
and competent instruction will be in greater demand  
than ever from teachers of high competence and  
integrity.



# VARIATIONS

By Leonard Lieblich

Recently this column discussed the situation at the Metropolitan Opera House and reviewed some of the problems of that institution, without however, arriving at any particularly helpful conclusions.

It is therefore especially pleasurable to be able to inform the Metropolitan that all its troubles are over, and herewith follows the letter with the good news in detail:

New York City, April 13, 1932.

To the Musical Courier:

Messrs. As every one seems to wonder and ponder on Operatic situation, seemingly puzzled as to what ails the opera, and why it is falling down and a few are afraid that it may go "boom."

I, for one, can absolutely dispel those fears and take courage in positive and not in fantastic ideals of what we should do, and what we should have done in order to save opera from its grave.

Opera is not falling down because people in general are losing interest in Opera, wealthy patrons are not refusing to attend or contributing more for support of their chief entertainment, but the reason is, they, the box-holders are not getting their money's worth, now, and have not been getting their money's worth since the loss of Great Caruso. Since his passing to his God, Met. was left without that Great Magnet, and in order to draw to the great horse-shoe the great and lustrous pearl necklaces, there must be on the stage the Great Artist with great string of pearly and golden tones to magnetize the great pearl necklaces that those great ladies wear, and necklaces being around their necks, they will follow, and gladly.

If, right to-day, the Opera management could announce that they have a new and phenomenal tenor, they would be flooded with inquiries of his capabilities as an artist, and as to the quality of his voice, and operas he will sing, and the range of his voice, and even the pictures of him, then, and only, then, would Met. management begin to see what has ailed the poor Opera.

With all those bleating-calves posing in the roles of Great Tenors, Martinelli at his best, was only second-class tenor, vocally, and lately has been 40% dead vocally, Gigli has even improved lately, but was always a second-class tenor, and no more, now, Merli, the new importation will pass the same class, and none of them ever did nor ever will set any house afire. As N. Y.'s Opera goes remember Tamagno, Campanini, DeResky, and finally Caruso, yes, we have memories of Great Grand Opera at the Met. We have three acceptable sopranos, Ponselle, Pons, Jeritza, and Rethberg. How, and where can we find a Great Tenor without which Met. Opera House can not and will not be permitted, by Great Opera-going patrons, to exist. I can answer not only that, but, how Met. could have possessed exceptional tenor and in fact two, if they were approachable at a certain time, when these men were begging them for a hearing, but they had Caruso, and rather positive that he will be with them forever. If you will call me to your office I will disclose a proposition which I am sure will greatly interest you. I feel duty-bound to present these facts to you, being that highest authority in musical world.

Yours respectfully,

A. MILJAN.

313 E. 53rd St.

I will gladly answer your call for a preliminary hearing.

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As one watches the musical world go by and sees long established composers slowly fade into oblivion, the unlesened acceptance of Wagner impresses itself outstandingly upon the questioning mind.

One must marvel at the staying power of Wagner and his works and wonder why time has not begun to push them backward from the scene.

A good explanation is given by Winthrop P. Tryon, in the Christian Science Monitor of March 26:

Arrival of the day when Wagner stands completely accepted by the world may now be hailed, inasmuch as the largest work he wrote can be produced without abridgment in far-off America, and no difficulty for performers, no inconvenience to listeners. The period ahead of his time for which he composed the tetralogy, "Rheingold," "Valkyrie," "Siegfried," and "Götterdämmerung," has at last, beyond all dispute, reached conclusion. The music of the future becomes, after 50 years, the music of the present.

The Tryon view grows in plausibility the more one thinks about it. The Wagner stories have amazing capacity for application to present day personages, conditions, and beliefs—the questioning Elsa; the pathological Tannhäuser; the sex obsession of Tristan and Isolde; the tragic pessimism of the Dutchman; Freudian Parsifal seeking a religious outlet for his repressions; Wotan and the Nibelungen dramas, exemplifying the emptiness of worldly wealth and power and the flaming but futile aspirations of youth.

Most of the Wagner characters, formulas, and plots are potent and prescient legacies, left by Wagner for a world which was to meet them with fullest understanding.

Wagner's music has not aged, no matter what is asserted by the extreme Left Wing. His melodies, like Mozart's, survived all the attacks on tunes as such, while those of Verdi and Puccini have thinned and paled with the running years. Even away from

the opera house, and during the height of the modernistic holiday, concerts of Wagner's music never lost their drawing power, while the programs of radical compositions failed to reflect any substantial public interest or to win decisive response at the box office.

The orchestration of Wagner refuses to sound unmodern in its counterpoint, sonority, brilliance, or skill in color and characterization. More than ever, listeners are thrilled and swept by the floods of tone, the rush of emotion, the grip of drama, the sheer beauty of melody, to be found in all the Wagner scores, even those of the early Flying Dutchman, Tannhäuser, and Lohengrin.

Nothing done by Strauss, Stravinsky, Schönberg, Prokofiev, the newer Germans, or the French group, has helped to lessen the overpowering significance, the appeal, the enduring hold of Wagner.

Not even the tremendous Brahms, growing daily more gigantic, makes the music of Wagner seem less great, despite the vital difference between opera and symphony.

Wagner remains one of the few kings of today. His reign will end only when his domain shall have been usurped by a bigger and better musical monarch. Where is he? The niggardly twentieth century is holding out on the tonal world.

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The following libretto, kindly contributed by Wallace Cox, appeared in a program of the Cöblenz Opera, during the American Occupation. The German management was, *natürlich*, unaware of the character of the piece of writing, and the ushers could not understand why the audience bought out all the programs—some as many as ten each—before the house was half filled:

## CARMEN

Opera in four acts. By G. Bizet

Carmen, the Sweet Siren of Sevilla, spends part of the time on the payroll of a Coffin-Nail Foundry, and the rest of it in Fraternizing, whatever that may be. As a Finished Flirt, she is largely oversubscribed. When it comes to Changeable Mood, she could donate Cards, Spades, Small Casino and forty Pinochle to Cleopatra, and invariably make Six Points.

As the Curtain is about to rise upon the Festive Scenery, she is driving a Tandem of Saps; one of them, a Spanish Doughboy, Don Jose, who is an N. C. O. in the M.P. of Sevilla, and the other, an expert Bull Thrower called Escamillo, though the name doesn't prove anything. Don Jose (For Heaven's Sake, pronounce it Hosay!) is much to the Green-eyed, but otherwise a Simp, his nurse once having dropped him when he was a Baby. Carmen is almost ready to send him to the S.O.S. but her Judgment prompts her to hold him as a Kicker, and to keep Escamillo from guessing her Hand.

Such, Mr. and Mrs. Audience, is the General Impression of the Day just at Zero Hour. We will now go Over the Top.

## Act I

A Square in Sevilla, crowded with People off Duty. Fag Factory on the Right, and a Guard House across the Way. Micaela, a cute little contrivance with an awful Crush on Jose, comes hunting him, but is shooed away by the Soldiers.

Aha! Here comes the New Guard, with Jose hooked on behind, and commanded by Second Loot Zuniga, the Guy who once was reprimanded for posting a sentry in a Letter Box. The Bugle in the Pill Emporium sounds First Call for Fresh Air, and a Bewitching Bevy gushes out of the Factory. Carmen trips in, courted by all except Don Jose, although he's the very Guy she's looking for. He acts a little Buggy, but he's really a little Sulky—in either case the Horse is on him. After laying a Barage of Airy Piffle, the Dear Girls go back to Work, and Micaela slips Jose a Message from Mother, announcing that the Rent exploded Yesterday with a dull Increase. Hardly has she beat it, when the Weed Works spring a Merry Riot. After Zuniga has demobilized the Yelps to a Pre-War Basis, he finds that Carmen has playfully pulled a Dirk on a Girl, just because she remarked that if some People were in their Proper Place, they'd be making beds. He operates the necessary Pinch, and orders Don Jose to take Carmen to the Booby Hatch. Jose does so, does he not? Yes, he does not. The Consummate Coquette makes a Noise like a Googoo, and pulls a scheme for Evaporation. The Poor Boob falls for it. So does the Curtain.

## Act II

The Smugglers' Inn, to which Carmen has beat it. In the midst of Riotous Celebration, enter Escamillo, the famous Bovine Quieter. To an Old Familiar Air, he tells you how he does it. As the Applause, and most of the Bunch, fade away, Carmen lingers, awaiting Don Jose. The Unfortunate Fish has been reduced to the Ranks, and has put in ten Days in the Clink, because he stood for her Getaway, and now he's coming to eat out of her Hand. The Things she plans to do to him would shed New Light on Grief. The Serial Simp swallows Bait, Hook and Sink, and when Call to Quarters sounds, he goes A.W.O.L. Second Loot Zuniga butts in, and Jose pulls his Sabre on him. The Smugglers prevent Bloody Murder. Jose, who now sure has graduated with the Degree of S.O.L. decides to hoof it with Carmen. The Line of March is hidden by

The Curtain

## Act III

A Mountain Ravine. The Smugglers sneak into Security to the Sound of a Customs Conspirators' Quick-Step. Jose is among those present, but he is far from joyful, for Carmen has handed him the crocheted Hand Blanket. The Siren blows openly about her Predilection for Escamillo the Cow Tamer. To see how she stands, she grabs the cards to tell her Fortune, but Somebody has slipped her a Pinochle Deck, and when she turns over two Aces of Spades, she shrieks that Death is somewhere in the Vicinity. Escamillo floats in, and Jose tries to hand him his, but once more the Smugglers save him for a worse Fate. Micaela comes paging him with a Message that he is wanted on the Phone. He leaves, cursing Carmen continuously, but the Curtain cuts short his choicest Remarks.

## Act IV

Entrance to the Arena in Sevilla. It is a Large Day. Escamillo has been prominently advertised as the Big Excitement. Single-Handed, he is billed to slaughter the Monthly Beef Ration for the Governor's Mess. He has also promised himself to take advantage of the Bulls that Don Jose has made. Banderillos, Picadors, Toreadors and Matadors throng the Corridors. As Escamillo starts for the Arena, Carmen announces that she is his provided he gets away with his Job. Then she heads for the Box Office to tap the Free List, but Don Jose shows up and asks for an Interview. He hands her an Earful of highly seasoned Remarks and admits that he could be arrested for the Remainder of what he thinks about her. Here Carmen makes her last Fox Pass. She stabs him to the Quick with a Jeer. He stabs her to the Blood-Pump with a Toadsticker.

Moral: Never fool with an M.P.

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I am in receipt of the latest publication from the press of New Music (Vol. 5, No. 3) in Klavierstück (no opus number) by Arnold Schönberg. The title page bears this information: "Arnold Schönberg has requested that we do not publish either biographical notes or musical explanations concerning this work, since both he and his musical viewpoint are well known." In respect to Schönberg's wishes let it be said that the Klavierstück, seven pages in length, greenish-yellow cover with red printing, is in 2-4 time, begins with an eighth rest, and consists of many notes, the last of which is low A, on the sixth ledger line below the staff.

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A German scientist—the woods seem to be full of them over there—has invented something that enables the radio listener to hear the grass grow. Now, if the grass could only be made to grow over some of the stuff that is broadcast, all would be well.

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This is a good moment for the profitable introduction of a *Wunderkind* composer. We have had no creative youthful prodigy since Erich Wolfgang Korngold, who at the age of eleven (1908) wrote orchestral works in the idiom of Richard Strauss. When Erich was thirteen years old, in 1910, the Vienna Opera produced his ballet, *Der Schneemann*. The following year, Nikisch did a Leipsic performance of young Korngold's Overture to a Drama. In 1916, the Munich Opera premiered his two one-act operas, *The Ring of Polycrates* and *Violanta* (heard several years ago at the Metropolitan, in New York, which also presented *Die Tote Stadt*, the Korngold opera in which Maria Jeritza made her sensational American debut.)

It is true that while Korngold performed no new wonders after he grew up and last summer conducted operetta in Berlin, nevertheless he remains the most astonishing example of creative precocity since the achievements of Mozart and Mendelssohn.

Another fact greatly to Korngold's credit is that he made no bid for renewed fame by adopting the modernistic manner and methods. Today, at thirty-five, the young composer is looked upon as a conservative, while at eleven he was regarded as a radical. Music history shows strange paradoxes.

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For New York music critics, *Die Wacht am Hudson* is just about finished for the season.

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From an exchange: "The latest linoleum is said to have bars of music printed on it. Just the thing for the person who sings in his bath."

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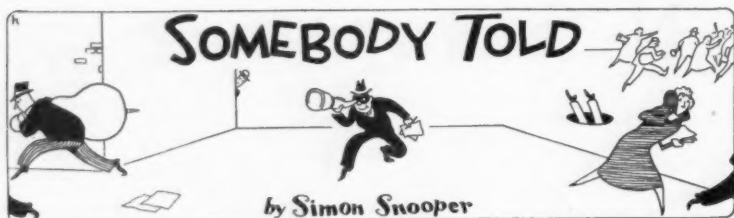
"Couldn't it be superlatived," asks J. P. F., "into Hot-cha—Hot-tscha—Hot Tschai—Hot Tschai-kowsky?"

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"Reading in the Musical Courier a short time ago," writes A. H., "that the Hungarian violinist, Franz von Vecsey, has 'embraced' the Buddhist religion, I venture to say that he may nevertheless continue to play—ere he retires permanently to contemplate his music-seared soul—Paganini's Moses on the G string; Ave Maria in thirds and sixths; the Devil's Trill in thrills; and The Witches' Dance in orgies. And then, back to Buddha, if not to Bach. In other words, from Buda-pest to Bud-ha-ha."

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A coreless apple has been grown by a man in Ohio. Not so strange in these days of tuneless music.



A short time ago a charming young artist visited the music editor of one of the New York daily papers and asked him as a great favor to cover her forthcoming recital himself. She is a fascinating young girl and despite half-hearted protestations, he finally capitulated, even promising to run a photograph of her with his review. He told his wife about the episode and she waxed jealously wrathful, forbidding him to attend the concert. She called one of the minor critics on her husband's staff and told him Mr. So-and-So was ill, and that he had asked her to call the assistant and tell him to cover the concert. The critic went to hear the charming young lady perform (I shan't tell whether she is a singer or an instrumentalist) and liked her. He gave her a swell review. Mrs. So-and-So is still mad. The non-use of the photograph was all she accomplished in her jealous rage.

Bob Clark is as well known by face as any man in musical circles, but not everybody knows the Clark name as well as the familiar countenance. Clark is in charge of the inside of Town Hall during all musical events, and I mean in charge. There is no turmoil or confusion in the foyers when the patient, courteous but firm Bob Clark glides among the crowds. He hushes disturbing chatter, keeps his squads of pleasant-faced ushers ever on the move; in short, helps to preserve the agreeable decorum and discipline for which Town Hall is rightly renowned among music-lovers.

Clark never seems to hear the recitalists but he is nevertheless familiar with the repertoires of pianist, violinist and singer. If you happen to find the doors of the auditorium closed during the performance, he will console you with: 'Only twelve minutes more; this Bach number takes fourteen minutes in all.' He once worked for Oscar

Hammerstein at the Manhattan Opera House, and, like the lamented Tom Bull, door-Cerberus of the Metropolitan, he knows the precise running time of all the operas.

Henry Hadley played a joke on Charles Lautrup last week, when he invited the Danish conductor to luncheon, promising him two Spanish girls as partners. In the meantime, Inez Barbour Hadley, Henry's wife, was let in on the prank, so she got hold of Ethyl Hayden.

The two naughty boys proceeded to a "speak easily" on Fifty-sixth Street and there Henry took the head-waiter into his confidence. When the two romancers were seated, the host delineated on the charms of the expected *senoritas*. Charles was all agog, and just then the bell rang, and Inez' voice was heard in the hall. Henry jumped a mile high. What should he do? Dear, dear—my, my! Lautrup tried to comfort Henry. Inez and Ethyl entered. "My, what a surprise!" they shouted. "How nice! etc., etc." The bell rang again and the *maitre d'hotel* announced in a whisper to Henry (but overheard by Charles): "Two Spanish dames to see you, sir." Charles, equal to the occasion, excused himself and went out to get rid of the girls. Nowhere were they to be found, although he looked everywhere, even in the places marked *verboten*. The *senoritas* had disappeared. And how Inez and Ethyl and Henry laughed at the tactful but discomfited Charles when he came back to the table.

The inner coterie of poker players of The Bohemians meets every Saturday evening at the Hotel Warwick, where they precede their serious tilt with a convivial dinner regalement scrupulously superintended by the manager of the hostelry, A. F. Miller. However, "depression" is observed in the card

game itself, the limit bet permissible being only fifty cents.

Somebody showed Gatti-Casazza a caption in The Sun of April 15, How To Live Leisurely. "Very simple; don't be an opera impresario," commented the amiable and benignant artistic czar of the Metropolitan.

For the Paderewski benefit concert at Madison Square Garden, Josef Stransky bought twenty tickets, and asked manager George Engles to send them, with the compliments of the purchaser, to various well-known musicians. The only acknowledgment that came to Stransky was from the daughter of Alexander Siloti who expressed regrets that her father could not attend the recital.

Ha! I spied the tall Felix Salmond strolling on Fifth Avenue with a luscious girl, a blonde if I saw rightly; anyhow, a smart, sturdy girl who was looking up rather approvingly at the rangy British cellist. What will his wife say? (The girl's age, I should mention, was about seven or eight.)

Egon Petri's playing at his farewell recital in Town Hall won the unstinted applause of a great number of pianistic brethren, like Carl Friedberg, one of the warm handclappers, and also the lank and Mephistophelian Siloti. The pianists remained for all the encores.

Psst! Psst! Don't tell anybody for it's a secret as yet. The "first" critic on a morning paper in New York will be succeeded by someone else next season. If I'm convinced that you've kept my confidence, I'll tell you shortly who the departing one is, and the name of the heir to his job.

At the opening of The Blue Bird, the Russian revue which S. Hurok is presenting at the Cort Theatre, I spied Ernest Knoch, Dimitri Tiomkin, Marks Levine, Josephine Vila (with one of her boy friends), Mary Wigman, Vicente Escudero and most of the Russians in New York. Except for the seat slamming which resounded through Mecca Temple when the Russian Opera Company gave its recent performances, the audience was as wildly convivial as then. Gosh, how those Muscovites can make themselves heard!

## FROM OUR READERS

### Yes and No

Dayton, O., April 12, 1932.

To the Musical Courier:

I have been looking over some back files of the Musical Courier—1900—and find the Musical Courier as published now a very much handsomer paper than then. Your musical history and foreign news are equally good if not better, and while I do not always agree with your criticisms, they seem less crude and more subtle.

Yours truly,

MRS. EDITH S. TUNISON.

### Another Way To Aid

New York, April 17, 1932.

To the Musical Courier:

Here is a suggestion that seems to be useful for the Musicians' Emergency Aid.

In 1915 a fund for disabled soldiers was collected in Moscow. The Musicological Society offered its contribution in the form of an album of small compositions (piano, violin, cello, vocal soli and duets, choruses) published and sold for the profit of that fund. Among the composers who participated were Scriabin, Taneyeff, Rachmaninoff, Medtner, Glazounoff, Gretchaninoff, Gliere and other distinguished names. A design for the cover page was made by the famous I. V. Bilibin. Publishers shared in the work, offering free of charge the engraving, paper, printing and binding, so the whole book was published without expense to the beneficiaries.

As secretary of the Musicological Society and editor of the album, I remember the enthusiastic reaction of music lovers who did their best to popularize the book all over the country. It was an excellent seller. Besides this, a grand concert was given of the compositions published in the album, for the same purpose.

Would not a similar idea be suitable for our relief fund, as a contribution of American musicians to their unemployed colleagues?

Yours truly,

JACOB WEINBERG.

## Foreign News in Brief

### Das Herz in Austria

GRAZ.—Pfitzner's new opera, *Das Herz*, had its Austrian premiere here and was well received. P. B.

### British Premiere of Massenet's *Le Cid*

EDINBURGH.—The Edinburgh Grand Opera Society has given the first hearing of Massenet's *Le Cid* in Great Britain. The work was sung in English (the translation by one of the members of the Society.) The work is written in Massenet's characteristically tuneful style, but the performance was rather mediocre. W. S.

### A New Ballet Russe

MONTE CARLO.—Imbued with Diaghileff ideals, a new Ballet Russe de Monte Carlo, directed by M. de Basil (of the Paris Russian Opera), will soon make its debut here. René Blum is the financial sponsor. Georges Balachine and Leonide Massine have been engaged as maitres de ballet, and Serge Grigorieff as general manager. The organization is later to travel through Europe. Its first season promises *Jeux d'Enfants*, *Le Bourgeois Gentilhomme*, *Petrouchka*, *Les Sylphides*, *Dances Polovtsiennes*, (*Prince Igor*) and *Le Lac de Cygnes*. D.

### Verdi Free

LEIPSIK.—Verdi's works are no longer copyrighted and his complete church compositions have just been published here. A.

### Supervia Sings *Carmen*

MONTE CARLO.—Conchita Supervia has been appearing as *Carmen* at the Opéra, where that opus has just been newly staged. She dominated the performances completely, both by her singing and her acting. R. P.

### Requiem Gains the Radio

MUNICH.—A new Requiem, by Alfred Schlagerer, had so satisfactory a premiere that the opus is to be repeated shortly in Lucerne, Oslo (Norway) and Stockholm (in broadcast). A.

### Native Spanish Opera

BARCELONA.—La Llama (The Flame) by the late Basque composer, Jose Maria Usandizaga, made a great hit at its Liceo premiere. Melody abounds in the brilliantly orchestrated work. I.

### Late Music

BRUSSELS.—This capital will continue its Royal Philharmonic orchestral concerts until May 15. Mengelberg and Bruno Walter are

two of the conductors engaged for the month of May. The Monnaie Opera has just premiered Rayon de Soieries, one act ballet by Manuel Rosenthal, young French composer. G.

### To Honor Debussy Memory

PARIS.—President Doumer will preside at the unveiling of the Debussy monument, June 17; and on the same date, at the festival evening concert commemorating the composer. S.

### Ancient Ballet Scenery

PAESTUM (ITALY).—Agamemnon, a ballet by Pizzetti, is to be heard *al fresco* on May 28 and 29, with background utilization of the fifth century B. C. actual temple of Poseidon, which stands here in an excellent state of preservation. V.

### Schnabel Corners Sonatas

LONDON.—Ibbs & Tillet, London firm of concert managers, announces that Artur Schnabel will play the entire set of thirty-two Beethoven piano sonatas in seven Queen's Hall recitals, beginning October 22 and ending November 22, 1932. This is the first time since the war that all the sonatas will be heard in London in a single series. C. S.

### Parr-American Concert

VIENNA.—At a concert given here under the auspices of the Austrian section of the I. S. C. M., under a commission from the Parr-American Society of Composers, Mme. Ruzena Herlinger offered songs by Charles Ives, Aaron Copland and A. Garcia Caturia. Mme. Herlinger not only proved herself an excellent interpreter of the unusually difficult works, but also by virtue of her beautiful tone production and her intensely expressive delivery extracted maximum effect from the compositions. P. A. P.

### Italian Opera in Glasgow

EDINBURGH.—What represents apparently the first performances of Ponchielli's *I promessi sposi*, since 1881 (when it was in the repertoire of the Royal Carl Rosa Opera Company) were given by the Glasgow Grand Opera Society in the Princess' Theatre there. The work is not one of the world's great operas, and the recent hearings were in keeping with its comparative insignificance. W. S.

### Welsh Boy Pianist Gives London Recital

LONDON.—Harold Rubens, Welsh boy pianist, gave a recital at the Dorchester Hotel on April 3. His program included the Sonata Pathétique of Beethoven; a group of Chopin, Liszt and Paderewski; and a final list of compositions by Percy Grainger, Gwyn William and Villa Lobos. R. P.

## VOCAL RECIPROCITY

The average English singer abroad, versus



—the average English singer here!



# La Scala Has Première of Marinuzzi Opera

(Continued from page 5)

The minor characters, as well as the scenic mounting, were, however, admirable and the composer's authoritative presence at the podium lent lustre to the event.

The action of this conventional, old-style "melodrama" (using the word in its Italian sense) is laid in the hills about Siena during the decline of the Republic, when the remnants of the mercenary Black Bands of Giovanni dalle Bande Nere, now under their last general, Palla de' Mozzi, were devastating the Tuscan countryside. From the conflict between the brutality of these exponents of factional strife and the spiritual aspirations of the vanquished elements, derives the drama, both in its concrete events and in its abstract moral values.

## BLOOD-AND-THUNDER LIBRETTO

The first act, laid in a convent chapel on Easter Saturday introduces Signorello, gentle and romantic son of Palla de' Mozzi, who suffers from his forced participation in his father's sanguinary career and, though heroically valorous at arms, yearns inwardly for peace. While at prayer with two nuns, the ferocious warrior himself bursts into the sanctuary with his rude hordes and flying banners, which he blesses for battle when the bishop refuses to remove the Pope's excommunication.

Act II shows the castle of Montelabro besieged and falling into the hands of the Black Bands, under the orders of the Republic, which commands that the baron's life shall be spared while Palla gallops to Siena for precise instructions and the promised gold. The general casts Montelabro into chains under the custody of Signorello and four ribald captains, to which latter he also gives the prisoner's daughter, Anna Bianca, as war booty. But she buys her father's freedom from her captors, with the connivance of the young man enamored of the girl. The two swear eternal love.

The last act, before the castle at dawn of the following day, opens with the return of Palla de' Mozzi, bearing orders to behead Montelabro, only to find he has escaped. The monster's demoniacal fury is staggered on learning his own dearly loved son was responsible. Yet justice must be done. Two captains are chosen to pronounce sentence, with the general presiding over the verdict. One is for death, the other for grace. The father confirms the death sentence. Anna Bianca makes a desperate plea for pardon. The militia, devoted to their young lord, rebel at the execution. Palla is overwhelmed and disarmed. To save his honor he stabs himself. Signorello, receiving the dying chieftain's sword, swears to use it in the defence of justice and for the cause of Italian brotherhood against the foreign oppressor.

This is a strong libretto from the conventional standpoint of Italian opera of the middle nineteenth century. It abounds in elementary human passions painted in vivid colors and set in violent conflict. The characters are for the most part roughly sketched, but stand out none the less in powerful relief, especially the chieftain himself (in the book). There are plenty of tense situations that precipitate toward a tragic conclusion, the action is rapid, as a rule (though Act II might advantageously be cut), the finales are catchy and (in Acts I and III) spectacularly colorful.

## NO FORMULAS—JUST MUSIC

In choosing this type of subject—Marinuzzi insists on stressing the label of "melodrama"—the composer indicates his creed and acknowledged limitations. He has neither illusions nor theoretical baggage. Questioned before the première as to his aims and trends, he replied: "Niente! Musica, e basta." He does not seek to say a new word, or to be original, or to solve an art problem. Much less, music drama. Rather, "theatrical" opera, as he has experienced it under actual test in his long conductorial career in America and Europe. Whatever return he makes to old models is not because they are in vogue, but because he sincerely feels it.

Marinuzzi's worship for two decades at the altars of Wagner and Strauss has inevitably left its mark on his artistic personality, though in his maturer years this cult has been superseded by a return to earlier influences and predilections: the golden centuries of Italian songs from the early polyphonists to Alessandro Scarlatti, Sicilian and other types of national folksong, liturgical music and Verdian recitative.

These latter elements play an important role in Palla de' Mozzi, despite a certain Wagnerian atmosphere that hangs over it. Lineal song and, on occasion, an arioso-like melodic declamation has plainly been striven for—and usually attained. Notwithstanding its opulence, the orchestra is conceived as subservient to the stage, symphonic only when alone, in turn decorative and dramatic in function, according to the importance of the text—a medium midway between late

Verdian and Wagnerian, but minus the system of leading themes.

## FOLKSONG, PLAINSONG AND DANCES

Background and personages are freely portrayed by characteristic themes, elastically used, and recurring only occasionally. Thus folksongs and dance rhythms of the period (such as the villotta and gagliarda), some referring specifically to the Black Bands in the score, and by extension to their leaders, effectively evoke the historic frame in the martial scenes. Similarly, plainsong and laudi are used with equal propriety in the scenes of religious character, of which the two most typical examples are the Agnus Dei, sung in the convent, and the Easter Halleluja, underlying the revolt scene. One of Marinuzzi's best achievements in this opera is, in fact, the vivid and well-sustained color of time and place and mood that permeates the score.

His character delineation is more uneven. Signorello is the most subtly portrayed, and his is a complex personality to render on the stage. Something of his spiritual torment is conveyed. The aristocratic curve of his lines in the love dialogue confers distinction to the entire scene, which suffers from the weight of Anna Bianca's somewhat rhetorical expressions. The veteran chieftain is provided with much virile and incisive declamation of a truculence that occasionally degenerates into ranting, but it is effective stage stuff all the same. Palla is not a singing but a declaiming role, and a most grateful one for a good artist. In this character portrayal, Marinuzzi has essayed and achieved his most definite personal note.

## ENSEMBLES THE BEST

The concerted and choral numbers are among the best. (Set forms are plentiful, though their sequence is unbroken.) These ensembles are solidly constructed on vigorous rhythmic frameworks, well counterpointed, and denote the skill and theatrical sense of their author. All the finales are "sure-fire." The best moments of the entire score are, in fact, the finales of Acts I and III, both of which were interrupted at the première by spontaneous bursts of well-deserved applause, the first for its decisive martial swing and the last for its broad, hymn-like quality. The closing trial scene is capital in the dramatic power of its setting. The erudite origin of certain thematic sources never dawns on the layman listener, or at least never bores him, so ably are they used, and so engrossing is the action.

In short, nothing novel—no one expected it—but a soundly constructed opera on time-honored lines that does not fail to interest with its vibrant humanity and ascending communicative power. Marinuzzi's melodic invention is enhanced by a modern harmonic technique that is boldly dissonant on occasion, and both are immeasurably heightened by the rich Straussian palette—a singing, many-voiced orchestra broken to all the tricks of the day. Here is an opera that should go the rounds, if I am not sadly mistaken.

## COMPOSER CONDUCTS

The performance, as has been hinted, lacked distinction through an unhappy cast, despite the authoritative direction of the two authors, Marinuzzi at the desk, Forzano on the stage. Franci, in the title role, approximated a rendering of merely the swash-buckling roughness of Palla. His worn voice did not respond to the dramatic exigencies of the part in the upper register, and he missed its subtleties. The tenor Galiano Masini, as Signorello, did not measure up to his promise, particularly from a histrionic standpoint, his stage playing being negative. The strong, high-lying part taxes his none too robust voice, which already shows signs of ageing. For some unexplainable reason the female role was assigned to the over-mature Dalla Rizza, whose shouting (redeemed only by good histrionism) tired her listeners. The minor parts were all excellent or adequate and the mounting, in scenery, costumes, lighting and stage movement, came up to the usual high Scala standard.

## Norden Conducts Bach Work Before 2,000

READING, PA.—An audience of 2,000 assembled recently at Rajah Theatre to hear N. Lindsay Norden conduct the Reading Choral Society in the Bach St. Matthew Passion. The Reading forces were augmented by the Brahms Chorus of Philadelphia, making an ensemble of 300. Soloists were Florence Edna Kirk, soprano; Lillie H. Fraser, alto; Paul Hesser, Jr., tenor; Wilbur Evans, Louis Doelp and Daniel W. Weidner, basses. The orchestra which furnished the accompaniments was recruited from the ranks of the Philadelphia and the Reading Symphony orchestras. Carroll W. Hartline was the organist; Rachel Marcks Large at the piano; Alexander Zenker was concertmaster. There were also boy so-

pranos from Christ Episcopal Church (M. Evelyn Essick, director).

Mr. Norden was a dynamic and forceful conductor and there was meticulous response from each element. The eleven chorales, sung a cappella, were among the best examples of the ensemble's excellence. The tone shadings and contrapuntal balance were consistently fine, and the work of the soloists skillfully welded into the tonal whole. Owing to the religious character of the music, the audience was requested to refrain from applause. The listeners included music-lovers from Pottstown, Pottsville, Lancaster, Harrisburg, Philadelphia, Lebanon and other adjacent cities.

R. V.

## Alabama F. of M. C. Holds Convention

HUNTSVILLE, ALA.—The Alabama Federation of Music Clubs held its sixteenth annual convention April 14-16 in Huntsville, a delightful old Southern city among the mountains of North Alabama, whose historic mansions are filled with the traditions of Southern aristocracy.

The convention was largely attended by delegates and visitors. Mrs. Wade Carlisle presided at the sessions. Mrs. Kyle Elliot, president of the Huntsville Club, was active in welcoming delegates. Distinguished visitors were Mrs. Elmer James Ottaway, president of the National Federation of Music Clubs, who spoke on Adjustment of Music to Modern Times; and Charles Wakefield Cadman, in whose honor Friday evening was set apart as Cadman Evening.

The musical program Thursday afternoon was given by Huntsville musicians, including Neida Humphrey Pratt, Nell Esslinger, and Katherine Simmerman Jones. Thursday evening a concert was presented with Honor Winer, soprano, of Womans' College, Montevallo, Beatrice Moser, violinist, and Beverly Hester, pianist, of Judson College. J. Clarendon McClure, of Mobile, gave a lecture-recital on Modern and Ultramodern Music. The faculty of Athens College offered an afternoon program, with Luellen Schram, organist; Mary E. Simmons, soprano, and E. R. Naylor, violinist, performing.

Friday evening climaxed this festival of music with a presentation of Cadman's song cycle, White Enchantment, by four Birmingham singers, with Mr. Cadman at the piano. Preceding this, Mr. Cadman talked on Indian Music, illustrating with the flageolet. He charmed his hearers with a group of his own compositions. Birmingham singers taking part were Grace Bozenhard, Mildred Heasty, Raymond Anderson and Munson Hinman. Mrs. George Houston Davis, Birmingham, presided at the luncheon honoring Mrs. Ottaway and Mr. Cadman.

The song composition by Alice Hamilton Baldwin was awarded the federation prize for composition.

Officers elected to serve next year were: Mrs. Reid Lancaster, Montgomery, president; Mrs. R. C. Woodson, Birmingham, first vice-president; J. C. McClure, Mobile,

second vice-president; Mrs. Kyle Elliot, Huntsville, third vice-president; Stella Harris, Tuscaloosa, treasurer; Mrs. Ulrich Gilbert, Montgomery, editor and historian; Mrs. George Houston Davis, Birmingham, parliamentary; Mary Graham, Selma, recording secretary; Mrs. C. E. Ingalls, Montgomery, corresponding secretary.

The convention closed with a reception at the Huntsville Country Club, honoring Mrs. Ottaway, Mrs. Victor Hanson, director on the national board, and Mr. Cadman. Mrs. Ottaway, in her talk, favored the development and encouragement of the amateur musician, and suggested small groups of musicians in clubs and homes performing together. Mobile was chosen as the 1933 convention city.

A. G.

## Schumann-Heink Volunteers to Take Pay Cut

Ernestine Schumann-Heink, a life member of the Metropolitan Opera Company, has offered to appear in opera next season at the salary she received thirty-four years ago when she made her début with that organization. Mme. Schumann-Heink has volunteered to sing a number of minor roles, among them Mary in The Flying Dutchman, Magdalena in Die Meistersinger, the witch in Hänsel and Gretel, and the third Rhine Maiden. She recalled that during her first season at the Metropolitan her salary was raised three times, but it is the original figure to which she is willing to return. "Anything that will help the Metropolitan to go on, I am ready to do," she said. "Opera must continue in this country. The Metropolitan is as much of a landmark as the Statue of Liberty." The contralto further suggested that in order to make opera prices well within the range of the average person, special afternoon performances be given featuring new American talent.

Mme. Schumann-Heink returned to New York following a lengthy illness, chiefly to appear in benefit performances for unemployed musicians, April 26 and May 1.

## Stem Hall, St. Paul, Minn., is Dedicated

ST. PAUL, MINN.—Stem Hall in the Municipal Auditorium of St. Paul was dedicated on April 5 with a concert by the St. Paul Orpheus Club and Gertrude Lutzi, soprano, assisting artist. Choruses of Bach, Gretchaninoff, Holst and others were included in the club's offerings. Miss Lutzi sang Charpentier's *Deuxième Jour* from Louise and diverse songs, joining the club in Nevin's arrangement of Foster's *Carry Me 'Long* and *Romany Life* from Herbert's *Fortune Teller*.

K. P.

## Organists Honor Heinroth

A dinner was given in honor of Charles Heinroth by the National Association of Organists on April 21, at the Beethoven Club, New York, marking his resumption of activities in New York following twenty-four years' residence in Pittsburgh, Pa.

## EUROPEAN MUSIC FESTIVALS IN 1932

April	
April 23—May 28.....	Stratford-on-Avon.....Shakespeare Birthday Festival: Opening of New Memorial Theatre.
March 1—May 3.....	Zürich.....Havdn and International Festival Concerts.
April 29—May 1.....	Strasbourg (Alsace).....Alsatian Music Festival.
May	
April 23—May 28.....	Stratford-on-Avon.....Shakespeare Birthday Festival.
May 9—14.....	Dublin.....Fels Ceoil.
May 14—23.....	Cologne.....Opera Festival.
May 14—16.....	Freiburg i/B (Germany).....Federal Music Festival of South German Societies.
May 15—22.....	Mannheim.....Mozart Opera Festival.
May 1—29.....	Bâle.....Italian Music.
May.....	Palma de Mallorca.....Chopin Festival.
	(Mallorca, Spain).....
June	
June 5—7.....	Heidelberg.....German Bach Festival.
June 5—19.....	Vienna.....Festival Weeks (Haydn, etc.). International Singing and Violin Competition.
June 6—8.....	Bad Homburg (Germany).....Meeting: New Music in Bad Homburg.
June 9—14.....	Zürich.....Sixty-second German Tonkünstlerfest.
June 16—22.....	Vienna.....Tenth Festival of the International Society for Contemporary Music.
June 25—30.....	Würzburg.....Eleventh Mozart Festival.
July	
July 7—8.....	Bad Pyrmont (Germany).....Meeting of I.S.C.M.—German Section.
July (middle).....	Regensburg.....Church Music Congress, German Cecilia Society.
July 15—30.....	Verona.....Open-Air Opera (Arena).
July 18—Aug. 20.....	Munich.....Opera Festival: Mozart-Wagner.
July 18—30.....	Haslemere (England).....Old Chamber Music Festival (Dolmetsch).
July 21—24.....	Frankfurt a/Main.....Eleventh Festival of the German Singers' League (Sängerbundesfest).
July 25—Sept. 6.....	Milan.....Opera and Concert Festival.
July 30—Aug. 31.....	Salzburg.....Salzburg Festspiele.
July (end)—Aug. (beg.)	Zoppot (Germany).....Forest Opera.
August	
July 18—Aug. 20.....	Munich.....Opera Festival: Mozart-Wagner.
July 25—Sept. 6.....	Milan.....Opera and Concert Festival.
July 30—Aug. 31.....	Salzburg.....Salzburg Festspiele.
Aug. 1—6.....	Port Talbot (South Wales).....Welsh National Eisteddfod.
Aug. 15—30.....	Verona (Italy).....Open-Air Opera in the Arena.
Aug. 21—26.....	Salzburg.....Second International Bruckner Festival.
Aug. 23—28.....	Munich.....Opera Festival: Pfitzner-Strauss.
September	
Sept. 3—15.....	Venice.....Second Biennial International Festival of Modern Music.
Sept. 6—9.....	Worcester (England).....Three Choirs Festival.
Sept. 10—11.....	Cassel (Germany).....Chamber Orchestra Festival.



## Chicago Orchestra Concerts End With Plea for Better Attendance

**Conductor Stock Tells Audience That Continuance of Organization Is Dependent More on Assured Support of Public Than on a Few Thousand Dollars—Chicago Singers Form Union—Friends of Opera Exceed Guarantee Fund Quota but Continue Work**

CHICAGO.—When the tumult had quieted down at the close of the final concerts of the Chicago Symphony's forty-first season on April 21 and 22, Conductor Frederick Stock faced his audience with a plea for better attendance at the concerts. Dr. Stock explained that the continuance of the orchestra is not so much a matter of a few thousand dollars as of the assured support of the public. Those on hand at these concerts expressed their desire of its continuity in prolonged applause. Although no definite news has come from the orchestral association, there have been several meetings of the trustees and President Petrillo of the Musicians Union, at which, it is said, both sides have been more conciliatory than at any other previous conference.

There seems to be little doubt, however, that Chicago will allow the suspension of one of its greatest cultural assets after forty-one years of excellent service. Further evidence of why the Chicago Symphony should be maintained and supported at all cost, was given by Conductor Stock and his musicians in a program of the old masters. It was a stimulating performance of a program, which included Beethoven's Leonore overture, the Brahms C minor symphony, excerpts from the third act of Tristan and Isolde and the prelude to Die Meistersinger. This was a fitting climax to a season replete with brilliant performances, new compositions and interesting revivals.

### CHICAGO SINGERS FORM UNION

Seventy-five Chicago singers organized a labor union during the past week. Their purpose is to have an organization for singers similar to the Chicago Federation of Musicians, and eventually become a unit of the American Federation of Labor. Mark Love, basso, was chosen president, and Rose Warnica, of the Woman's Symphony Orchestra, secretary.

### FRIENDS OF OPERA EXCEED QUOTA BUT CONTINUE WORK

During the past week the guarantee fund committee of the Friends of Opera reported \$1,500 more for the fund to insure opera in Chicago next season. This is \$1,100 over the \$50,000 these women pledged themselves to raise toward the \$500,000 guarantee fund, which brings the total amount raised to \$341,460. The Friends of Opera committee will not relinquish their earnest efforts to obtain money to "save opera for Chicago," they said at the meeting this week.

### PHILHARMONIC STRING QUARTET

That newly formed string quartet, the Philharmonic, has already made a place for itself among Chicago's excellent musical organizations. At its second concert, April 20, in Orchestra Hall, these Chicago Symphony members showed decided progress in development. They played the quartet in C by Haydn, Ravel's in F and Prokofiev's op. 50 with telling effect and gained the favor of the large audience. Prokofiev's quartet had its first Chicago hearing on this occasion. It is fanciful and spirited music, written along unusual and original lines. Its strangeness bears the impress of logic rather than sentimentality.

### THE WHITNEYS GIVE CHAMBER MUSIC PROGRAM

The Whitneys, a family group of chamber music players, offered an interesting program before a select gathering at the Cordon Club, April 17, and received the hearty approbation of the listeners. On this occasion they played Scarlatti's concerto in F minor for five strings and piano; Robert S. Whitney's divertimento for violin, viola and cello; Arnold Bax' quartet in one movement, for violin, viola, cello and piano; and Schubert's quintet (The Trout) for four strings and piano. Each work received excellent performance. In the Whitneys' playing there is noticeable a firmness and solid-

ity of tonal balance, unity of thought and crispness of rhythm and musical skill. Robert Whitney's divertimento received its first public performance at this time. It is a praiseworthy composition in every respect. Written in modern vein, it is colorful, harmonious and effective music. The Bax quartet also was new to Chicago. It is a vigorous, dramatic opus in one movement of only eight minutes' duration, with little or no lyrical relief even in the cantabile moments. The Whitneys achieved marked success at this concert.

### BRUCKNER'S QUINTET RECEIVES FIRST AMERICAN PERFORMANCE

Anton Bruckner's quintet had its first American performance at the Chicago Woman's Club Theatre on April 17, at the final concert of the Chicago String Quartet. One recognizes a Richard Wagner disciple in this opus of deliberate tempo, the lyricism of which is effective despite its leisurely development and eloquent expression.

### APOLLO CLUB SINGS TO SOLD-OUT HOUSE

Judging from the manner in which it sang Mendelssohn's Elijah at Orchestra Hall, April 18, and the enthusiasm with which it was received by a sold-out house, the Apollo Musical Club would seem to have created new interest among music-lovers. It is many years since this old and representative Chicago chorus has been in top form vocally, and this renewed vigor should bring about the renewed success which this organization so justly deserves.

Edgar Nelson has strengthened weak spots in the chorus by adding fresh, young voices to the tenor and soprano sections, so that the result is well balanced, vigorous and edifying choral singing. Conductor Nelson gets the most from his chorists, and under his understanding and authoritative direction the Apollos sang the gratifying yet difficult Mendelssohn oratorio with gusto, enthusiasm and finish.

Theodore Harrison presented the name part with eloquent expression. Else Harthan Arendt sang the soprano solos exquisitely, evoking unstinted applause. Here is a soprano who knows the traditions of oratorio and who has the qualifications to sing it intelligently. Isabel Zehr and Fred Wise did the contralto and tenor parts capably.

### SOCIETY OF AMERICAN MUSICIANS PRESENTS YOUNG ARTISTS

In the first concert of its series to give serious students opportunity to show their talent, the Society of American Musicians brought forth Marie Cowan, organist, and John MacDonald, bass, at Kimball Hall, April 18. This recital appearance was awarded to these young artists in recent contests. Miss Cowan possesses the required technical ability to cope with the intricacies contained in the Guitman sonata in D minor, the whole first movement of which was her opening number. Taught at the American Conservatory, she has been well schooled in the difficult art of organ playing.

Mr. MacDonald is gifted with a bass voice of fine quality and wide range. He was heard advantageously in a group by Peri, Morley-Sowerby and Schubert and König's Gebet, from Lohengrin.

### WOMAN'S SYMPHONY IN LAST PROGRAM

In its sixth and final concert of the season, the Woman's Symphony Orchestra held the attention of a large audience at the Goodman Theatre, April 18, winning much deserved approval. Conductor Ebba Sundstrom and her players submitted convincing accounts of the Brahms Academic Festival overture, Beethoven's F major symphony, Adolph Weidig's Three Episodes (in memory of the late Mr. Weidig), and Richard Strauss and Wagner numbers.

The orchestra was happy in its choice of soloist. Arthur Kraft delivered the Bee-

thoven Adelaide aria with impeccable style, fine enunciation and excellent vocal expression. He later sang the Durch die Walder aria from Weber's Der Freischütz, and came in for a goodly share of plaudits.

### CHICAGO MUSICAL COLLEGE NOTES

Edward Maley, pupil of Anah Webb, won second place in the Illinois State sectional contest in violin as a representative of the Chicago Musical College.

Rose Keis, soprano, a student of Blanche Barbot, sang on April 17 for the league of the M. E. Church on the South Side. Dorabelle Hoadley, soprano, also a Barbot pupil, sang on April 11 for the De Walt Mehlman chapter of the Daughters of the American Revolution. Pupils of Blanche Barbot appeared in recital at the Little Theatre, April 27.

Viola Roth, dramatic art teacher, presented her pupils at the Little Theatre, April 24.

The regular monthly recital of the preparatory piano department was given in the Little Theatre, April 17.

The dates of preliminary contests in the Punch and Judy Theatre are as follows: May 2, Lyon and Healy piano contest; May 3, vocal contest; May 4, Steinway piano contest; May 5, violin contest. The final competition will be held at Orchestra Hall, May 14.

The Chicago Little Opera, under the direction of Clare John Thomas, will give a second performance of The Mikado, May 7 at the Y. M. C. A. Work has begun on Pinafore, which Mr. Thomas plans to present late in May. Weaver Barrett, baritone, who played the part of Pooh-Bah in The Mikado, will be the Captain in Pinafore. Charles Dobson, who was the chief fun-maker as Ko Ko, will sing Dick Deadeye.

Lenora Pedilla, Vernon Williams pupil, sang recently at the Chicago Women's Ideal Club. She also gave a concert at the Blackstone Hotel a few weeks ago.

Lauretta McInerney O'Brien presented Helen Marie Murphy in a dramatic art recital, April 25 at the Little Theatre. Miss Murphy was assisted by Helen Horton, harpist pupil of Alberto Salvi.

Isobel Durfee, student of Viola Cole Audet, will play a group of piano solos at the Newberry Hotel, May 1.

Michel Wilkomirski presented his pupil Florian Nash, in a violin recital at the Little Theatre, April 20.

### ARTHUR BURTON PUPIL GIVES RECITAL

Arthur Burton's artist-pupil, Clyde Keutzer, baritone, who is teaching voice at Hastings College Conservatory, Hastings, Neb., gave a recital there, April 8, in the Federated Church. Mr. Keutzer sang Handel's Where'er You Walk, Morley's Sweet Nymph (Sowerby arrangement), Scott's The Unforeseen, Dio Possente, from Gounod's Faust, and songs by High, Rachmaninoff, Rogers and Kountz.

### CHICAGO MENDELSSOHN CLUB CONCERT

At its annual spring concert in Orchestra Hall on April 19, the Chicago Mendelssohn Club had the assistance of Nina Koshetz, soprano, as soloist. No tickets having been received, it is impossible to review this concert. At the recital the winners of the three scholarships in singing offered to promising high school boys, were announced. The successful contestants are Russell W. Marks, Lake View High school, North Side; Robert W. Danks, of Tilden, West Side; Herman Genson, of Hyde Park, South Side. To raise the money for these pledges the Mendelssohn Club has been giving a series of concerts in the various high school auditoriums. All financial and artistic arrangements have been made so that these young men will have a year of vocal training with all expenses paid by the club. Next season will see a new conductor at the head of this male chorus, its present one, Calvin Lampert, having resigned.

### HENIOT LEVY CLUB

A large audience attended the regular monthly meeting of the Heniot Levy Club in Kimball Hall, April 10, when the program was given by Ruth Taylor, Sarah Guroff, Beatrice Eppstein, Frances Champ and Alexander Guroff.

### RECITAL AT BUSH CONSERVATORY

Leonard Malarski, violinist, and Lada Bubenicek, pianist, were presented in joint recital at Bush Conservatory, April 23. Each is the youngest student of his teacher—Malarski, the pupil of Richard Czerwony, and Miss Bubenicek, of Mme. Ella Spravka.

## TO SUMMER ABROAD



ROSINA AND JOSEF LHEVINNE

will spend the summer in Europe, Mr. Lhevinne holding master classes in the Salzburg Orchestral Academy (by special arrangement with the American Conservatory in Chicago), and Mrs. Lhevinne teaching at the Austro-American Conservatory in Mondsee for the third consecutive summer. They also plan to play several concerts during their stay abroad.

Together they played the Schubert D major sonatina and the first movement of the Rode Concerto. The pianist performed the prelude from the Second English Suite of Bach, Scarlatti and Mendelssohn numbers.

### AMERICAN CONSERVATORY NOTES

Anthony Guerrero, who for the past three years has held a Juilliard extension scholarship at the American Conservatory, has been appointed instructor in cello at the school of music in Northwestern University. Mr. Guerrero has been studying cello with Hans Hess.

George Ceiga, of the theory department, was awarded first place in the recent Northern Indiana composers' competition sponsored by the South Bend (Ind.) Woman's Progress Club. Mr. Ceiga's composition is a setting of the sixty-first psalm for mixed voices, and it received its first hearing on a civic program at the Municipal Auditorium in South Bend, April 20.

Margaret Sweeney, teacher of harp at the conservatory, and Samuel Thaviu, violinist and student of Mischa Mischakoff, toured the middle and eastern states as soloists with the Chicago Little Symphony Orchestra during April.

Merle Maupin, pianist and student of Allen Spencer, made recent recital appearances in Crawfordsville and Ellwood, Ind.

Louise K. Willhour, of the dramatic art department, presented the members of her production class in a program of one-act plays at the Studio Theatre, April 20.

Ann Hathaway, teacher of class violin methods, presented her pupils in a demonstration recital at the conservatory, April 24.

Beta Chapter of the Sigma Alpha Phi sorority gave a spring musicale at the Medinah Athletic Club on April 23 for the benefit of its scholarship fund.

Voice students of Edoardo Sacerdote, piano students of Rudolph Reuter, and violin pupils of Herbert Butler were heard in recital at Kimball Hall, April 16. Irma Gramlich, Dorcas Bame and Alice Phillips were the Sacerdote pupils; Mae Galter, Doris Wittich and Marion Bay were from Mr. Reuter's class; and Ruth Parker-Lilien and Gibson Walters were the violinists participating.

### YOUNG ARTISTS GIVE RECITALS

Jacob Hannemann, pianist, made an effective debut in recital at Kimball Hall, April 20. He is a student of the American Conservatory of Music, upon which he reflected much credit through his fine performance.

Catherine Saurer, pianist-composer, appeared in the Young American Artists' series at Curtiss Hall, April 21. In a well balanced program Miss Saurer showed the result of the excellent training received under Allen Spencer at the American Conservatory.

Glenn Most, bass baritone, was heard to advantage in recital at Kimball Hall, April 21, when he displayed a voice of unusual quality and considerable skill.

JEANNETTE COX.

### Mrs. Beach's New Anthem

Dr. David McK. Williams, organist, produced Christ in the Universe, a new anthem by Mrs. H. H. A. Beach, at St. Bartholomew's P. E. Church, New York, April 17. The principal solos were sung by Ruth Shaffner, soprano, and Allan Jones, tenor, with shorter solos by Pearl Benedict Jones, alto, and Frank Cuthbert, baritone. Many prominent music lovers heard the work.

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## MISCELLANEOUS CONCERTS and MUSICALES

## Kanakes' Operatic Concert

Giorgio Kanakes, tenor and teacher, gave an operatic concert at Roerich Hall, New York, April 17, with the cooperation of his artist-pupil, Berel Chagy, cantor, and others. Mr. Kanakes sang O Paradiso, with robust high tenor voice, appearing also in duets and concerted music. Mr. Chagy was heartily applauded in songs by Weiner and an Arabic song, the latter in dance-rhythm.



GIORGIO KANAKES

His interpretation of an aria from Tosca was followed by enthusiastic recalls and an encore. Gertrude Black sang the Traviata waltz brilliantly. Eleanor Franklin's contralto voice was expressive in her duet with her teacher; she also sang the Gioconda Romance well. Estelle Hoffman, soprano, sang duets with Mr. Mario, and later with her teacher, followed by rousing applause. Mr. Mario's baritone voice rang with expressive effect in Evening Star (Wagner); and Carl Prince was admired for his bass tones in a Verdi Romanza. The third act of Bohème was sung by Misses Black and Hoffman, Messrs. Kanakes and Mario; in this the singers' professional manner and interpretation brought the evening's climax. Ease of singing marked the entire program. Vittorio Verse supplied piano accompaniments of real value.

Lena Kanakes, the little daughter of the tenor and teacher, furnished an unexpected feature, offering two songs with Helen Green at the piano. F. W. R.

## Safonoff Plays Scriabin at Recital

A lecture-recital on Scriabin was given at the Roerich Museum by Maria Safonoff, on April 20. This adept pianist chose ex-

cellent examples of Scriabin's artistic development: beginning with the Chopinesque five preludes from op. 11; étude, op. 8, No. 12; and nocturne, op. 9; through the mature sonata, op. 30; Poème, op. 32; étude, op. 42, No. 5; to works of the Russian composer's final period, Caresse Dansée, op. 57; two études, op. 65; and Vers la Flamme, op. 72.

Miss Safonoff's remarks were intimately anecdotal and amusing; as the daughter of one of Scriabin's principal teachers she occupied a singular position for the accumulation of first-hand knowledge regarding Scriabin's student days and the early forces which helped mold his musical character. Miss Safonoff is a sympathetic interpreter of Scriabin's piano music. She possesses a temperament ideally suited for the emotional exigencies of these highly personal expressions, and besides understanding their constructions thoroughly she has at her command adequate technical resources for their efficient publication. The lecture-recital was well-attended by an appreciative audience. R. G.

## The Return of Cleopatra

Carl Fiqué's operetta, The Return of Cleopatra, conducted by Carl Hein and produced under the direction of Mrs. Fiqué, drew a large audience to the Masonic Temple, Brooklyn, April 15. Annual performances of Fiqué operettas are invariably successful affairs. Katharine Fiqué sang the title role charmingly. The arias, Just Imagine, and No Queen So Great, were sung by Mme. Fiqué with spontaneous style. Captain Kidd (Joseph Henry), Lola Montez (Helen Zottarelli), and Henrietta Van Oglebyster (Mathilde Radlauer) were capably presented. Other male parts were played by Eugene Bishop, Bernard S. Rostway and Arthur Bauer, the last named in particular doing well. The chorus of forty voices, a capable orchestra and all musical effects were conducted by Mr. Hein, veteran of many song festivals; his routine and complete control formed the keynote of the evening's success. F. W. R.

## Harrington van Hoesen Heard at La Forge-Berumen Studios

Harrington van Hoesen, baritone, gave a recital at the La Forge-Berumen Studios, New York, April 12. His teacher, Frank La Forge, accompanied him at the piano. An audience of large proportions attended and greeted Mr. van Hoesen with sincere enthusiasm. He opened his program with songs of Hugo Wolf, displaying vocal excellence. Following this came the Zigeunerlieder of Brahms and a group by Richard Trunk. Mr. van Hoesen further revealed his talents as an interpreter of Lieder in these and in the songs which followed, three by La Forge and two by Strauss. An impeccable diction was much in evidence as well as understanding of text and ability to project a song. Mr. La Forge played the accompaniments with skill. M. L. S.

## Percy Rector Stephens Presents Kempton Searle

Percy Rector Stephens presented Kempton Searle, bass-baritone, in recital at his New York Studio on April 12. Mr. Searle sang arias and recitatives by Handel, Brahms Lieder, a French group, and songs in English by Alec Rowley, Emerson Whitthorne, Jacques Wolfe and R. Orlando Morgan. He has a voice of full, vibrant quality and ample range, expressive and skillfully handled. His enunciation in the recitatives was clear and precise, his German and French equally good. The Lieder were a particularly happy choice for a display of the singer's gifts. The Jacques Wolfe number, a Negro spiritual, was another interpretation of especial merit. A large and cordial audience heard Mr. Searle. M. L. S.

## Brooklyn Arion Society Concert

Heinz Froehlich conducted the April 14 concert of the Arion Singing Society in Grover Cleveland High School, Brooklyn, N. Y., a male chorus, women's voices and mixed chorus furnishing the choral numbers. The principal item was the Suedslavische Dorflieder (Juengst), sung by mixed chorus, with soprano solo by Charlotte Zehr and connecting recitation by Max Montor. The Tollefsen Trio played ensemble numbers, and Augusta Tollefsen, pianist, was heard in solo pieces. F. W. R.

## Recital Given at Gaudenzi Studio

The attention and interest of the audience was held from the first to the last number of the program given by three artist-pupils of Edith Gaudenzi at her New York studio on April 22. Mme. Gaudenzi presented two sopranos, Gloria La Vey and Elvira Helal (both of whom displayed not only excellent

voices but charming personalities) and Charles Haywood, tenor.

Miss La Vey sang Bell Raggio Lusinghier, from Rossini's Semiramide, and Les Larmes, from Massenet's Werther, as well as numbers by Respighi and Tchaikowsky. She sings brilliantly and with taste.

Fauré, Hahn and Gounod were the composers represented in Miss Helal's group of solos—she also was heard in the Parigi O Cara duet from La Traviata with Mr. Haywood, a number which won much appreciation from the audience. Miss Helal's voice is warm and sympathetic.

Mr. Haywood sang a group of Brahms and one of Moussorgsky to the satisfaction of his listeners. The applause warranted singing half a dozen encores, even though Mr. Haywood granted only three. He sings with dramatic intensity and colors his songs intelligently. G. N.

## Skidmore College Chorus and String Ensemble

The college chorus and string ensemble of Skidmore College, Saratoga Springs, N. Y., were heard in concert at the Barbizon-Plaza, New York, April 23. Elmer M. Hintz, head of the college music department, led the singers in numbers by Purcell, Dunhill, Dezède-Chapius, Delibes-Aslanoff, several folksongs arranged by Taylor and Treharne, Listen to the Lambs by Dett and other choral music. This ensemble has a well unified tone, sure and consistent pitch and response. The youthful quality of the individual voices was not lost in the ensemble. The soloists, Frances Smith and Thelma Johnson, proved well trained and effective singers. The college quartet—Miss Johnson, Miss Smith, Anne Wells and Marjorie Saisselin—were applauded in All the World's in Love (Woodman-Dies) and Tamborine (Schumann). The string ensemble presented Air by Bach-Wilhelmj and Minuet (Rameau), displaying skillfully welded tone and interpretative unity. Stanley E. Saxton, of the piano faculty of the college, offered solos by Debussy and Delibes-Dohnányi. M. L. S.

## Hilda Kutsukian in Recital

Singing in Greek and Armenian, in addition to English, French and German, Hilda Kutsukian, contralto, held the interest of a social audience in her recital, April 20, at Hotel Ambassador, New York. Flowing cantilena in a Gluck air, and deeply colored tones in a Tchaikowsky song, contrasted with the expression of sturdiness in Brahms' The Smithy. Songs by Farley, Sibelius, Kountz and De Leath were remarkably well pictured by this singing actress. The group by near-East composers proved highly original, the program closing with Russian and French songs, among which the Habanera (Carmen) was an example of fervor. Emilio Roxas' accompaniments were technically perfect and musically satisfying. R.

## Jackowska's Farewell Recital

A farewell recital by Suzanne d'Oliviera Jackowska at The Wolcott, New York, April 26, featured songs by American composers, translated and sung by her in French. The following composers were represented: Marion Bauer, Charles Wakefield Cadman, Henry Hadley, Eleanor Everest Freer, Richard Hageman, Bruno Huhn, Horace Johnson, Edgar Stillman-Kelley, Frank La Forge, Geoffrey O'Hara, Oley Speaks and Charles Maduro.

## Walter Spry for Columbia School Summer Session in Chicago

Walter Spry, pianist, lecturer and pedagogue, will remain in Chicago this summer to teach at the Columbia School of Music summer session. Mr. Spry has given piano recitals throughout this country, and he has trained pupils who are professionally engaged in many musical centers of the United States. His teachers' training classes at the Columbia School are one of the main features of the school's curriculum.

## Malatesta Joins Conservatory

Pomilio Malatesta, baritone of the Metropolitan Opera, has been engaged as a faculty member of the Metropolitan Conservatory of Music, Newark, N. J., which opened in that city on April 22.

Mr. Malatesta will be at the conservatory on Wednesday and Saturday of every week, and will conduct his teaching in both private and class form.

## Gigli to Sing at Benefit

Beniamino Gigli will sing in a benefit performance at Carnegie Hall, New York, May 9, the receipts to be donated to the New York Opera Comique fund. Claudio Frigerio and Katherine Newman also will appear on the program. Mr. Gigli recently sang two arias at a benefit concert for Irvington House, given at the Waldorf Astoria, New York.

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## Music Notes From Coast to Coast

**BINGHAMTON, N. Y.**—Richard Bonelli, operatic and concert baritone, sang a splendid program at the final concert in the Civic Concert series. He set a high standard for emulation in the singing art, and for ease and poise in the delivery of songs. His warm reception on this occasion warrants a frequent hearing in this city.

Another eminent artist visited here recently. Percy Grainger gave two piano recitals at the Arlington Hotel, April 14 and 15. Bach, Brahms, Grieg, Balakireff and Chopin delighted the audience through Mr. Grainger's masterful deliveries. Familiar Grainger numbers, added by the composer, took on a new interest. The highly esteemed pianist-composer came through Olaf Trygvasson, who held master classes here last season. Messrs. Grainger and Trygvasson were heard in duo numbers by Bach and Grainger. In conclusion, artist-pupils of the latter, directed by the composer, gave an interesting reading of the Grainger suite, In a Nutshell. The students were Sonia Feinbloom, Mary Alice Brownlow, Lillis Stack, Ruth Bornman, Claude Warren, Donald Grey, Ida Noyes. Additional interest was lent by the appearance of Mrs. Grainger at the xylophone for the suite. These two concerts were of definite musical value to local pianists and many other lovers of the best in piano literature who greeted the participants. Mr. Grainger added numerous admirers to his already long list.

Winifred Keiser, soprano, and Mary Alice Brownlow, pianist, presented an enjoyable program at the spring reception of the Monday Afternoon Club. Each was cordially received. The program included prelude to the suite, Pour le Piano (Debussy), Miss Brownlow; Youth and Love (Williams), When Childer Plays (Davies), The Night Song (Scott), The Dancing Lesson (Oliver), Miss Keiser; March of the Dwarfs (Grieg), Miss Brownlow. The encores were Marie Antoinette's Song (Jacobson), Miss Keiser; Hungarian Dance, No. 7 (Brahms), Miss Brownlow.

Helen Boyd entertained the MacDowell Club at its last meeting. The life and works of Leschetizky were studied.

Edwin R. Weeks, president of the National Association of Music Merchants, spoke recently before several clubs in Baltimore, Philadelphia and Allentown, Pa. His subject was The Mission of Music in the Home. Mr. Weeks repeated the talk over several broadcasting stations.

Jess Weston gave one of his tea-recitals at his Endicott home recently. Among his vocal pupils Mr. Weston numbers some fine

voices and serious students. Harold Mercereau, baritone, Victor Taylor, tenor, Helen Hooper, soprano, Mrs. C. Fred Chadwick, contralto, Mrs. Harold Little, soprano, were the singers for the afternoon program. Piano pupils who assisted were Lee Rowley, Estelle King, Isabel Schreiber and Mrs. Glen Watrous.

Mrs. G. Meade Willsey, soprano, has been heard frequently since returning from her Southern tour. At a special meeting of the West Side Literary club she sang an interesting group of German Lieder and songs by American composers. Edith Bennett Carington accompanied.

Appearing on the same program, another local artist, Mrs. Lynn H. Bryant, pianist, gave excellent readings of Brahms, Mendelssohn and Chopin pieces.

Julia Allen's pupils, Frances P. Kelly, soprano, and Mrs. Ernest Noonan, contralto, were heard in joint recital at the Monday Afternoon Club House auditorium, April 7. Both singers were accorded much applause by a good sized audience.

Mark E. Johnson, bass-baritone and director of operatic productions, and Helen Noetling Johnson, organist-pianist, recently have joined the Binghamton musical colony. Both were formerly associated with the Eastman School of Music. On Good Friday over our local station, WNBF, Mr. Johnson was heard in interpretations of a Chadwick ballad and The Fourth Voice, from The Seven Last Words of Christ (DuBois), with Mrs. Johnson at the piano.

The leading feature of the last Harmony Club meeting, held at First Congregational Church, was a Spring Symphony (Amelia Burr), sung by a chorus of club members under the direction of Mrs. Samuel Koebel. Other numbers were a string ensemble, solos by Mrs. Lynn Bryant (piano), Mrs. Charles Rosenthal, Mrs. G. Meade Willsey (sopranos), Greta Linkletter, Maude Southworth Cooke (contraltos); and an Easter poem read by Mrs. Andrew McClatchy. Mrs. Charles Seymour was chairman for the day.

The Choral Society of West Presbyterian Church gave Rossini's Stabat Mater during Holy Week. N. V. Taylor directed the chorus of forty voices. Soloists were Mrs. T. A. MacClary, soprano, Mrs. Lloyd Ruland, mezzo-soprano, Mrs. David W. Jones, contralto, Harold Hill, baritone, R. Emmerson Ruger and Dr. F. Ellis Bond, bass, and Job Leon Congdon, tenor. M. S. C.

**BIRMINGHAM, ALA.**—Yehudi Menuhin, violinist, was presented in concert

here at the Temple Theatre, under the auspices of the Birmingham Music Club. An audience that filled the auditorium applauded his impeccable technic, splendid attacks, nuances, the masterly tone he elicited from his instrument, and the mature conception of the music he played. His program included sonata in G (Devil's Trill), Tartini-Kreisler; sonata for violin alone in A minor, by Bach; concerto in G minor, Bruch; and smaller numbers by Moszkowski-Sarasate, Bazzini, Kreisler, Rimsky-Korsakoff, Tchaikowsky, and Paganini. He was recalled after every number and gave several encores. The audience refused to go home until several extra numbers were played. Arthur Balsam was the excellent accompanist.

At the last in the series of morning musicales for this year, the Birmingham Music Club presented Beatrice Moser, violinist, and Mrs. George Houston Davis, pianist, with Beverly Hester, accompanist, at the Southern Club in a program of unusual merit. Miss Moser gave three groups, playing with admirable style and musicianship, and made a fine impression on her hearers. Her first section included numbers by Brahms, Handel-Flesch, and Pugnani-Kreisler. The second group opened with Plantation Dance, by Shilkret, which contrasted with numbers by Fauré and Mendelssohn, and with a scherzo of the young artist's own composition. This drew clamorous applause. Her final offering was the Lalo Symphonie Espagnole. Miss Moser is teacher of violin at Judson College. She is an honor pupil of Jean ten Have at the Cincinnati Conservatory of Music, studied at Curtis Institute, and for two years with Sevcik in Switzerland. Mrs. Davis played Beethoven's Pastoral sonata and Liszt's Hungarian Rhapsodie No. 13, and was warmly applauded.

The Birmingham Conservatory of Music (Dorsey Whittington, director) presented Helen Wright and Jane Hamill Westbrook, two Whittington artist-pupils in the recital which is required of candidates for Bachelor of Music degree. Miss Wright played compositions by Bach, Schumann, Chopin, Rachmaninoff and Debussy. Mrs. Westbrook was heard in pieces by Mendelssohn, Schumann, Chopin, Bach, Debussy and Liszt.

The Birmingham Music Club has held its annual election of officers, which resulted in the reelection of the entire group that served so efficiently during the past year. They are Mrs. J. W. Luke, president; Mrs. Victor Hanson, first vice-president; Mrs. L. T. Beecher, second vice-president; Katherine Kilgore, recording secretary; Mrs. E. B. Teague, corresponding secretary; Clara Hayden, treasurer; Mrs. James Bowron, historian. The club has had a successful season, both artistically and financially. Instead of a deficit, there was a definite balance on the right side of the ledger. Mrs. Luke has made an energetic president. She came to Birmingham directly from the Cincinnati Conservatory of Music, and infuses into her work the ideals inculcated in that institution. Her co-workers have been loyal and able and the club is looking forward to another year of achievement.

The young musicians' group of the Birmingham Music Club presented Elizabeth Gussen, pianist, and Evelyn Knecht, soprano, with Lois Greene, accompanist, in concert at the Birmingham Conservatory of Music. Miss Gussen is an accomplished pianist, having studied with authorities both at home and abroad. Miss Knecht revealed a voice of range and quality.

John Harms, organist and choirmaster at St. Paul's School in Concord, N. H., was heard here in organ recital, at the Church of the Advent. He is a nephew of Fred Wiegand, violinist of this city, whom he was visiting. Mr. Harms played with distinction and broad musicianship, a program of difficult numbers by Bach, Brahms, Bruckner, Schumann, Franck, Mulet, Dupré, Vierne, Karg-Elert and Debussy.

Guy C. Allen, president of the Birmingham College of Music, attended the Music Supervisors National Conference in Cleveland, O., and the annual meeting of the Phi Mu Alpha Sinfonia Fraternity.

Ernest Buchi, organist of St. Andrews Church, has been heard in a series of recitals at the church.

The Birmingham Music Teachers' Association presented Bernard Anderson, tenor, of Montgomery, as guest artist; Sarah Goff, and Eugenia Wilkinson Shook, violinists, and Lucy Stevens, pianist, with Willie May Howell, of Montgomery, and Minnie McNeil Carr, as accompanists, in the last of the association's series of Sunday musicales. The program was enjoyed by a large audience at the Tutwiler Hotel. A. G.

**DES MOINES, IA.**—The Des Moines Symphony Orchestra was organized four years ago by Burrell Steer, violinist, composer and conductor, and since that time five concerts have been given every season. Mr. Steer started his musicians playing works by Haydn and Mozart. As the ensemble improved some works of Beethoven were programmed. This year the Eroica of Beethoven, the Tchaikowsky No. 6, and the Brahms No. 1 were played. R. W.

**LARAMIE, WYO.**—The advanced piano ensemble class of the University of Wyoming presented a program at the Little Theatre, on March 31, in which it had the assistance of a small orchestra, organ, solo voice and small male choir. Those participating were Alice Ames, Margaret Burkert, Evelyn Caruth, Grace Congdon, Cecil Nussbaum, Gertrude McKay, Hugh McKinnon, Carle Malone, Helen Hyllton, Daisy Wharton, Arthur Burkert, Roscoe Beckstead, Catherine Maloney, Hardin A. Van Dueren, Winston Butcher, William J. Reed, Charles W. Street, Harry F. Taylor, Winifred Beckstead, Evelyn Carruth, Betty Hicks and Margaret Lissolo. The concert was sponsored by the Musical Arts Club of Laramie and was well attended and excellently presented under the direction of Mabel E. Babington. J. C.

**MEMPHIS, TENN.**—Much interest was centered in the recent election of officers of the Beethoven Club, Mrs. David L. Griffith being unanimously reelected president; Mmes. J. F. Hill, first vice-president; George Clarke Houston, second vice-president; C. H. Marshall, third vice-president; Jesse Armstrong, recording secretary; W. J. Hon, corresponding secretary; W. R. Herstein, treasurer. Mrs. Griffith enters her third year as president of the club with many new plans.

The first production of opera in concert form given by the Beethoven Club this season was heard recently at the Hotel Devoy, under the direction of Mme. Tumansky, when Eugene Onegin was presented with a splendid cast selected by the chairmen, Mmes. Clyde Parke and Julian Morrison. The Junior Beethoven members furnished the chorus, under the direction of Mrs. Lyman Fulk, while Mrs. W. E. McLain was the efficient accompanist.

Members of the Renaissance Music Circle were invited to give the closing concert of the Beethoven Club, April 17, at the Hotel Peabody. The program included a four-piano group and several vocal ensemble numbers. Members of the Camarata Club, a recently organized group, were invited to serve as special hostesses.

An interesting program was given at the Hotel Peabody, April 16, by the Junior Beethoven Club, Mrs. Hal Holt Peel, director. Selecting for the theme Shakespeare in Music, the composers used some Shakespeare play or sonnet as a setting for the music. Piano and vocal solos were given as well as a violin ensemble and a chorus.

Mary Frances Lowry, director of the Juvenile Beethoven Club, has announced that the silver loving cup awarded by the Tennessee Federation of Music Clubs was won by the Juveniles for having achieved the highest club rating among the junior clubs of the state. Memphis music students also took six first-place awards.

The last of the vocal lecture-recitals of the Beethoven Club for the season was arranged by Mrs. Hal Holt Peel who chose American Song Development as her subject, dividing it into three periods, Colonial, Early Nineteenth Century, and Modern, typical music of each era being presented.

The Feast of the Little Lanterns (Bliss) was presented by the Juvenile Beethoven Club recently, under the capable direction of Mrs. E. S. Worden. More than forty children participated and were assisted by a ballet from the Florence Riley Dancing School.

A performance of L'Africana was given at the Hotel Devoy, April 18, by a group of talented singers from the studios of Mrs. E. S. Worden. By invitation of the music club of Covington, Tenn., the opera also was given in that city.


Lois Maer, talented young pianist, has returned from New York, where she was the guest of her former teacher, Stojowski. Miss Maer was invited to give a recital while there, and she presented the same program Memphians had the pleasure of hearing at the Bolling-Musser School of Music, of which she is a faculty member. She is also director of music at the Hutchison School.

Easter Music in the various churches attracted large congregations. Stainer's Crucifixion was given by the choir of St. Mary's Cathedral (Gailor Memorial), under the direction of Lawrence Meteyarde. Two other choirs, The Idlewild Presbyterian and the First Methodist, also presented The Crucifixion.

Mrs. M. A. Whitford, of the DeShazo School of Music, presented her class in a musicale, April 16. J. V. D.

**PORTLAND, ME.**—The fourth concert in the course of Community Concerts, sponsored by the Portland Music Commission, was held at City Hall. A large and appreciative audience gathered to pay homage to Mischa Elman. His mastery of the violin, tone, and faultless intonation, all proclaimed his superior musicianship. The audience was loath to leave even after several encores had been given. He played sonata in D, by Handel, and Mendelssohn's concerto in E minor. He also gave a group including Gluck-Ries' largo, Beethoven's Contredance, No. 7, Brahms-Joachim, and

(Continued on page 29)



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## LUCILE LAWRENCE AN ARDENT EXPONENT OF CONTEMPORARY HARPISM

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Lucile Lawrence played at the White House for President and Mrs. Hoover on the occasion of their recent dinner and reception in honor of Chief Justice Hughes. This was the second time a member of her family played for a President of the United States.

Lucile Lawrence represents the fourth generation in her family to play the harp. The first harpistic generation began with her great, great grandmother, Sarah Ann Davis, who lived in Lynchburg, Va., and was educated in Washington, D. C. Sarah Ann Davis married a minister named Smith and went to Columbia, Tenn., to live.

considered the finest harpist of his time, heard her play. He complimented her, gave her some of his compositions and wanted her to play duets in concert with him. In fact, he traveled by stage coach from Washington

instruments of that time. In the fall of 1930, she acquired the latest type of harp—both sonorous and architecturally—a Salzedo Model. It is said that this instrument compares in tone quality with a fine Stradivarius. Architecturally, it does away entirely with the old, golden, gaudy affair. It is made of maple with a high finish. Its purity of line is in sharp contrast to the over-ornate old style harp. The new model, typical of the advance made in the harp as a virtuoso instrument during the past ten or twelve years, was especially designed for Lyon & Healy by Witold Gordon.



EVOLUTION OF THE MODERN HARP

(Left) Lucile Lawrence at her great grandmother's harp, in 1913. (Center) Miss Lawrence in 1925. (Right) Miss Lawrence in 1930, with the Salzedo model.

Her daughter, Sallie Ward Davis Smith, was taught the harp, and at the age of eighteen went to Washington to visit at the home of the Secretary of State. This was during Polk's administration in the 1840's. As President Polk was a friend of Sallie Ward's mother, that young lady was also a guest at the presidential mansion. While she was visiting the White House, Bochs, who was

to Tennessee to ask the permission of Sallie Ward's mother. His request was refused.

Thus, Sallie Ward Davis Smith, at the age of eighteen, was prevented from leading the life she desired, though her descendant, Lucile Lawrence, at the age of eighteen, was beginning her harpistic career with a tour of 123 concerts in Australia and New Zealand.

It is stated that Lucile Lawrence is one of the most ardent exponents of contemporary harpism, not only from a virtuoso viewpoint, but also from the point of view of the instrument. She began to study on the harp belonging to her great grandmother, an Erard single action harp, known as the Greek model. In 1920, on her thirteenth birthday, she became the possessor of a concert grand harp, one of the most advanced

From the pedagogical standpoint, Miss Lawrence has contributed to the cause of the harp in the dual capacity of author and teacher. She was selected by the late Oscar G. Sonneck, of Schirmer, as co-author, with Carlos Salzedo, to write a Method for the Harp. This work has been generally adopted as the text-book for the study of that instrument in the United States. It is the basis of the four year course in harp for credit in many high schools and is stated to have the endorsement of Damrosch, Koussevitzky, Stokowski, Toscanini and other music leaders. Among those who have studied with Lucile Lawrence are: Edna Phillips and Flora Greenwood, respectively first and second harpist of the Philadelphia Orchestra; and Alice Chalfoux, first harpist of the Cleveland Orchestra.

Boies Whitcomb, pupil of Mr. Fix contributed accompaniments of marked excellence for the chorus, and displayed much talent in his artistic presentation of Chopin and Debussy piano solos.

The Palestrina Singers, under the direction of Robert Hufstader, offered an unusual program in Richmond Avenue Church of Christ, the choruses consisting of little known music of the sixteenth and seventeenth centuries and English madrigals and folk songs, which were sung with artistic effect. Joseph Fortuna, violinist, contributed well played solos with Mr. Hufstader at the piano. The audience accorded the performers merited applause.

The Buffalo Orpheus, under the capable leadership of William Breach, gave an enjoyable concert in Elmwood Music Hall, which was attended by the usual large audience. The offerings of the male chorus, assisted by the Junior and Boys' Orpheus Chorus, were enthusiastically applauded. The soloist for the occasion, Emilie L. Hallock, soprano, was received with much favor. The Mozart aria and group of songs in English were delivered with admirable effect. Beth Bowman Wollanek at the piano for the soloist, and Robert Hufstader, accompanist for the chorus, contributed a worthy share to the success of the program, which opened with John Lund's Orpheus Greeting Song and closed with selections from Victor Herbert's Sweethearts.

Adele Sattler, young lyric soprano, made a favorable appearance recently as soloist at the banquet given by the Democratic organization in honor of Governor Franklin D. Roosevelt, at Hotel Statler. A Mozart aria and songs in German and English were offered by Miss Sattler, winning her much applause. Her capable accompanist, Francis Sturmer, shared the honors. Miss Sattler's entire musical training has been with Miss E. B. Raymond, who has prepared her for the concert and operatic stage. L. H. M.

### Buffalo Pleased With Onegin and Shuchari

Choral Clubs Give Spring Concerts

BUFFALO, N. Y.—The concert by Sigrid Onegin, contralto, was the occasion of one of the largest and most enthusiastic audiences of the season, in the Hotel Statler ballroom. Her voice, charm of personality, varied and unusual program, all contributed to the success, a fitting climax to the series under the management of A. A. Van De Mark. Miss Onegin's operatic arias, Schumann song cycle Frauenliebe und Leben, folksongs of six countries, and several encores, called forth much applause. Herman Reutter, composer-pianist, her worthy associate, also contributed a group of solos.

The Schubert Memorial presented Sadah Shuchari, violinist (Naumburg and Schubert prize-winner), in recital at the Twentieth Century Club, in an exacting and formidable program, which she encompassed with large, vibrant tone, serious musicianship and admirable technique. The audience insisted upon a number of extras. Ruth Bender, youthful accompanist, in her difficult task at the piano, acquitted herself creditably.

The Buffalo Choral Club of women's voices, directed by Harold A. Fix, with Boies Whitcomb, accompanist and piano soloist, gave its spring concert in the Community Hall of Central Park Methodist Church. All of the choruses were sung with good tonal quality, precision of attack and variety in dynamics, showing marked improvement under the conductorship of Mr. Fix. A sextet (comprising Marion McKenzie, Ruth Dungey, Mabel Storms, Florence O'Day, Margaret Leggett and Florence Todd) sang Harriet Ware's Boat Song with excellent effect, winning much applause. Misses McKenzie and O'Day also sang the incidental solos in Young Lovel's Bride (Haesche).

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# Tristan Under Furtwängler Is Gala Night for Berlin

## Leider, Melchior, Branzell in Cast—Easter Shower of Parsifals—Berlin Orchestra Forced to Disband

BERLIN—The most important operatic happening of recent weeks was Tristan and Isolde. Not so much because it was Tristan as because it was a first Tristan—the first, believe it or not, that we have had since the season began last August.

Now, when the stronghold of German musical doings, with two subsidized opera houses in its equipment, is compelled to wait from August to the tail end of March for its first taste of Wagner's love paeon, one infers that something is amiss in the operatic state of Prussia—or, at least, that something requires explaining.

This explanation is available and simple enough. Berlin has not had at its disposal this past winter any sufficiently presentable exponents of the enamored pair to warrant the risk of vexing Wagner's ghost. Nobody years for the dried-out and barking Tristan of Fritz Soot and, while I have never experienced the Isolde of Anni Konetzni, I am not precisely pining for that impressive confrontation (no more, do I believe, is the majority of Berlin operagoers). The alternative was to summon from somewhere a fair to middling "guest" or two or else to wait until Frida Leider came back from America and Lauritz Melchior, Gunnar Graarud or Gotthelf Pistor had the necessary leisure and inclination to be available. But as soon as Mme. Leider turned up and Mr. Pistor could be corralled, the Staatsoper resolved to make a virtue of necessity. So blue and green placards sprouted on all the subway station billboards and on Berek's "Litfass-Säulen" announcing, in effect, a "gala" or "festival" Tristan with a hand-picked cast and Furtwängler in all his glory to conduct it.

## A GALA NIGHT

Naturally the house on Unter den Linden was sold out days in advance and the audience was dressy and "distinguished." The performance was good and less good. Furtwängler was its outstanding feature. If one did not in this instance derive as whole-souled a thrill from his Tristan as one did in Bayreuth last summer (I did not hear him conduct the work at the Städtische Oper a few years ago) the reasons are more or less obvious. For one thing, the orchestra at the Staatsoper is not the orchestra of the Festspielhaus (its attacks were uncommonly ragged) and, for another, the detestable old cut in the "day and night" interchange of the second act subtly vitiates that superb architectonic quality in Furtwängler's reading which, at Bayreuth, helped to make the garden scene such an incomparable experience. In the first and last acts, however, the conductor was at the summit of his powers.

Mme. Leider's Isolde had at all times her usual grace, plasticity and intelligence of plan. Mr. Pistor's Tristan is neither the best nor the worst walking up and down the earth today. A pity he has not learned to use his sympathetic, dark-hued voice more expertly. Karin Branzell's Brangäne was what it has often been at the Metropolitan and elsewhere; Herbert Janssen (whose contract, I am told, has not been renewed at the Staatsoper) was earnest but miscast as Kurvenal, and Alexander Kipnis provided a most affecting embodiment of King Marke.

Aside from Tristan, our opera houses have been in the doldrums of late. The Städtische Oper, apparently exhausted by the effort it put into Weill's Bürgschaft, is resting on its oars (though in deference to the *manes* of Eugen D'Albert it has just resumed Tiedland). The downtown house, however, is buoying up with promises of Verdi's Sicilian Vespers and a revival (with Maria Ivoguin) of Ariadne auf Naxos.

## EIGHT PARSIFALS IN FOUR DAYS

Holy Week and Eastertide, which brought us no end of oratorios, passions, requiems and such, offered us likewise some eight Parsifals in four days. Both opera houses went in for consecration on a large scale, but artistically the Staatsoper, with its beautifully atmospheric production, had much the better of the bargain.

The concert halls have been busy but there are unmistakable portents of spring and its fevers. The orchestras are closing up their season's accounts. The last of the regular Furtwängler Philharmonic series offered a Bach concerto for three pianos, played by Georg Bertram, Bruno Eisner and Franz Osborn, and Beethoven's fifth symphony. The third and last of Erich Kleiber's special concerts with the Philharmonic took the form of a Viennese evening with particular reference to the bicentennialized Haydn. A week later Otto Klemperer concluded his Staatsoper symphonic series at the Kroll Theater with a Beethoven program offering the Emperor concerto and the ninth symphony. The soloist was Artur

Schnabel, who played the concerto with majestic breadth, virility and cool clarity of melodic enunciation. Mr. Klemperer, in a more than usually dour and drastic mood, turned the ninth symphony inside out and seemed to regard the scherzo as a kettle-drum solo with orchestral accompaniment.

## BERLIN SYMPHONY TO DISBAND

Recitalists of recent weeks have included Karl Ulrich Schnabel (son of Artur Schnabel) and Leonard Shure, who gave a two

## Cincinnati Orchestra Concludes Season

Conductor Goossens Receives Ovation at  
End of Auspicious Program—Two Local  
Premieres on College of Music  
Orchestra Program

CINCINNATI, O.—With a program of Bach, Beethoven and Brahms, the Cincinnati Orchestra closed its season. The Brandenburg Symphony (Bach) was superbly played and evoked salvos of applause, while the fifth symphony (Beethoven) brought clamorous enthusiasm from the audience for the director, Eugene Goossens.

After intermission, the first symphony (Brahms) concluded the program, and at the finale the audience rose spontaneously calling for the conductor to whom the orchestra also accorded applause with roll of tympani, fanfare of trumpets and "tusch" of strings. No other conductor in Cincinnati has been paid such homage. Flowers and laurel wreaths were carried to the stage as tokens of esteem. Mr. Goossens is firmly entrenched in musical Cincinnati and already renewals for next season tickets are pouring into the office.

Together with this good news comes the announcement of soloists engaged for next season, among them Coe Glade, who appeared with the Zoo Opera and with the Chicago Opera; Goeta Ljungberg, new soprano of the Metropolitan; Nina Koshetz, Jeanne Dusseau, Myra Hess, Marguerite Melville Liszniewska, Leonora Cortez, Walter Gieseking, José Iturbi, Daniel Ericourt, Harold Samuel, Emil Heermann, Georges Enesco, Nathan Milstein, Vladimir Bakaleinikoff, Gregor Piatigorsky and Ary van Leeuwen. Twenty pairs of concerts will be presented in Emery auditorium on Thursday evenings and Friday afternoons, and all will be conducted by Goossens except two at which the assistant conductor, Bakaleinikoff, will wield the baton.

The 700th anniversary of the canonization of St. Anthony of Padua was celebrated at Music Hall with a pageant under the artistic direction of John Rettig and under the musical direction of Rev. Firmin Oldegeering. Over 1,000 persons took part and the special choir of Franciscan Fathers sang the chants.

Jean ten Have, of the Cincinnati Conservatory of Music artist faculty, gave a violin recital on April 22 in which he presented several unusually interesting compositions, among them an intermezzo by himself.

Casper Reardon, first harpist of the Cincinnati Orchestra and head of the harp department at the conservatory, gave a distinguished recital in which he was assisted by Mme. Karin Dayas, of the piano faculty, Stephan Sopkin, of the violin faculty; and Karl Kirksmith, first cellist of the orchestra and a member of the conservatory faculty.

The principal work of the Joint Methodist Hymnal Commission, which met recently in Cincinnati, was to select new hymns and omit others now in use. Although a total of 184 hymns were selected from other hymnals for inclusion in the revised collection, the work of the commission was not completed and another meeting will be held in June. Seventy-five tunes, which formerly were set to unsatisfactory music, were selected for adaptation. Literary merits and singableness are the requisites for new hymns.

Two Cincinnati premieres were heard at the third College of Music Orchestra concert under the direction of Walter Heermann: Serenata Nottorna for solo string quintet, tympani and string orchestra (Mozart), and two pieces for organ and string orchestra, op. 67 (Thomas Dunhill).

Voice students of Dr. John A. Hoffmann were heard to advantage in recital at the Cincinnati Conservatory of Music.

M. P. D.

## Hans Lange Quartet Plays Toch Compositions

The Hans Lange Quartet were heard in a recital of works by Ernst Toch, April 17, at the home of Alfred S. Rossin of New York. Mr. Toch assisted the quartet at the

piano program in the Beethoven Saal; Willard Macgregor, talented American pianist; and the American violinist Caroline Thomas, who played in the Bechstein Saal a program that considered works by Vitali, Dupuis, Saint-Saëns, Bloch, Ravel and Wieniawski.

The latest victim of economic stress is the Berlin Symphony Orchestra, conducted by Dr. Ernest Kunwald and Dr. Frieder Weissmann, which will disband at the close of the present season. The members of this orchestra are not to be turned out on the sidewalks uncared-for, however. Some of the players are to be pensioned and the rest will be assimilated into the ranks of the Berlin Philharmonic (whose numerical strength will thus be increased to over one hundred) and the orchestra of the Städtische Oper. It is likely that Drs. Kunwald and Weissmann will fulfill occasional guest engagements.

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piano. The program listed sonata, op. 44, for violin and piano; divertimento, op. 37, No. 2, for violin and viola; and string quartet on the name "Bass." The members of this ensemble are Hans Lange, first violin; Arthur Schuller, second violin; Zoltan Kurthy, viola; Percy Such, cello.

## Mme. Arnoux to Tour French Provinces

Louise Arnoux, recitalist, who combines vocal and acting ability, recently returned from her second transcontinental tour. Mme. Arnoux has been asked to return next season to some of the cities in which she appeared, and, with new engagements, her next Pacific Coast tour during January and February, 1933, will be extensive. During this



LOUISE ARNOUX.

coming summer Mme. Arnoux plans to tour remote parts of the French provinces to assemble additional folksong material.

## Elsa Baklor and Alfredo Gandolfi Heard in Baltimore

BALTIMORE, MD.—Elsa Baklor, soprano, and Alfredo Gandolfi, baritone of the Metropolitan Opera, were recently heard in recital at the Maryland Casualty Auditorium. The program consisted of songs and arias in French, Italian, German and English, including a scene in costume from Barber of Seville. Miss Baklor's voice is one of natural beauty, its native endowments set off by technical ease and competence. Her co-artist sang with tonal richness and an equally fine mastery of the mechanics of vocalism. The large audience bestowed copious applause on both Miss Baklor and Mr. Gandolfi. At the piano was Mrs. George Castelle, who lent musically support to the singers. Miss Baklor was an artist-pupil of the late George Castelle, and continues with Mrs. Castelle.

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## Philadelphia Orchestra Programs Feature Classic Masterpieces

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Give Programs

PHILADELPHIA, PA.—Only two composers, Wagner and Tschaikowsky, were represented on the April 16 program of the Philadelphia Orchestra, but the contrast, musical appeal and emotional quality of the two numbers combined to form one of the outstanding and satisfying programs of the season. First came three excerpts from Wagner's Tristan and Isolde—Vorspiel, Liebesnacht and Liebestod—given such an eloquent performance that Dr. Stokowski and the orchestra were accorded an ovation. The second number, Tschaikowsky's Symphonie Pathétique, also had a stirring reading.

The concerts of April 22 and 23 featured the Sibelius symphony No. 4, the Ravel piano concerto in G, with Sylvan Levin as soloist, and two Bach numbers, in Dr. Stokowski's orchestrations. Dr. Stokowski conducted with all the finesse and authority associated with him. The Bach items were beautifully scored. Sylvan Levin's playing was superb technically and rhythmically, his interpretative gifts amply demonstrated. The audience recalled the young pianist many times.

PHILADELPHIA GRAND OPERA COMPANY  
The season of the Philadelphia Grand Opera Company was brought to a close on April 14 with a performance of Aida. Anne Roselle was in the title role, her voice at its best, her dramatic work original and convincing. Aroldo Lindi was Rhadames, his voice showing to particular advantage in the final duet. Chief Capolician was well cast as Amonasro, and Ivan Steschenko was impressive as Ramfis. Cyrena Van Gordon as Amneris did some of the outstanding work of the evening. Leo De Hierapolis was the King; Fiorenzo Tasso, the Messenger. Natalie Bodanskaya was effective as the Priestess. The production was lavishly staged and the large corps de ballet, with Catherine Littlefield, Douglas Coudy and Thomas Cannon as solo dancers, won much applause. Fritz Reiner as conductor was justly acclaimed.

LUCEZIA BORI IN RECITAL  
One of the most pleasing recitals of the season was offered by Lucezia Bori, soprano of the Metropolitan Opera, at the Penn Athletic Club, April 10. Despite the stormy night, the audience filled the ballroom to the doors. Mme. Bori sang numbers by Mozart, Scarlatti, Schubert and Rachmaninoff, the Schubert excerpt being particularly effective with delicate pianissimi. Air of Lia, from Debussy's *Enfant Prodiges* was sung with lovely tone and excellent style. A French group was made up of Marquise (Massenet), *La Flûte Enchantée* (Ravel), *Ca Fait Puer aux Oiseaux* (Bruneau) and *Ouvre ton Coeur* (Bizet). There were Spanish songs by de Falla and Obradors. Mme. Bori was completely in accord with the mood of each song and delighted her hearers. Frederick Bristol was the able accompanist. He was also heard in piano solos which were well received.

CURTIS FACULTY CONCERT  
The eleventh in the series of faculty recitals was given by Louis Bailly, viola player, at the Curtis Institute. Dr. Bailly proved once again the possibilities of his instrument. He included three numbers written for clarinet by Brahms, Mozart and Leo Weimer, and the Brahms E flat sonata, which was particularly well done. In the Mozart concerto the elaborate and brilliant double stopping of the cadenza of the rondo movement was one of the highlights. Harry Kaufman played excellent accompaniments, with a fine performance of the piano part in the Mozart concerto.

ALEXANDER KELBERINE'S PUPILS  
A fine Bach concert was given, April 10, at the Ethical Culture Society by three advanced pupils of Alexander Kelberine—Dorothy Stern, Florence Weber and Erna H. Grimshaw. Miss Stern played the Partita No. 2 in C minor, her work clear and clean-cut. Miss Weber revealed good tone and musicianly grasp in Myra Hess' transcription of the chorale from the cantata, *Jesu, Joy of Man's Desiring*; a Busoni transcription of an organ chorale prelude; and the Italian concerto. Miss Grimshaw did well in the concerto in D minor (Busoni transcription). Mr. Kelberine provided excellent background in the second piano part.

CREMONA STRING QUARTET  
The Cremona String Quartet (Schima Kaufman, first violin; James Bloom, second violin; William Greenberg, viola; Frank Miller, cello) held its third and final subscription concert of the season, April 17, at the Plays and Players Theatre before a large audience. The Haydn quartet in G, op. 77, No. 1, came first. The second

number held unusual interest for Philadelphiaans—a sextet in A by Samuel L. Laciari, music critic for the Philadelphia Public Ledger. In this composition the quartet was assisted by Paul Ferguson, viola, and Samuel Geschichter, cello. Only three movements were played, allegro moderato, adagio molto, and scherzo, all enjoyable. They were finely executed and drew prolonged applause. The composer was present and received an ovation. The final number was the Brahms quartet in A minor, op. 51, No. 2, in which the foursome did some of the best work of the evening.

PENNSYLVANIA SYMPHONY ORCHESTRA  
The Pennsylvania Symphony Orchestra closed its season of ten concerts, April 17, at Scottish Rite Temple, with a program in which they were assisted by the Strawberry and Clothier Chorus. Dr. Henry Hadley is the orchestra's conductor. Tschaikowsky's Romeo and Juliet received a fine interpretation. This was followed by Georgiana, a suite by Raymond Vetter, a member of the orchestra. The four parts are Pickaninies, Cradle Song, Zoe and Old Black Joe. They were pleasing and well received. Dr. Hadley's overture, *In Bohemia*, closed the first part of the program. Two choral works filled the second part, Dr. Tily's *Te Deum* and Dr. Hadley's *The New Earth*. The former conducted his own work beautifully, and the Strawberry and Clothier Chorus distinguished itself, the audience being warm in appreciation. Dr. Hadley's cantata uses four soloists to supplement chorus and orchestra. These were Olive Marshall, soprano; Maybelle Marston, contralto; Ednyed Lewis, tenor, and Horace Hood, baritone. All participating were highly satisfactory.

MARIA EZERMAN DRAKE AND ALLISON R. DRAKE IN RECITAL

Maria Ezerman Drake and Allison R. Drake presented two-piano music, April 18, before an audience that crowded the Playroom of the Plays and Players Club. Mr. and Mrs. Drake chose the Bach-Bauer organ prelude and fugue in C minor to open the recital. This and the Mozart sonata in D were played in restrained, classic style. Brahms' Variations on a Theme of Haydn were given with skill and musicianship. The closing group was by Debussy-Ravel and Rachmaninoff. Throughout, the recitalists showed fine tonal balance and musicianship.

LITTLE SYMPHONY ORCHESTRA  
The Little Symphony Orchestra, composed of about fifty professional musicians, gave its second concert for the benefit of unemployed musicians, April 19, in the auditorium of the Y. M. H. A. The conductor was J. W. F. Leman and the assisting artists, Earl Beatty, pianist, and Stephen Santo, baritone. Orchestral offerings were by Mozart, Micheli, Wolf-Ferrari, Friml and Wagner. The orchestra played with skill and understanding, following Mr. Leman with precision. Earl Beatty gave a brilliant performance of the Chaminade concertstück, op. 40. He received much applause and responded with an encore. Mr. Santo also pleased with arias by Verdi and Gounod.

CATHOLIC GIRLS ORCHESTRA AND GLEE CLUBS

Two concerts were given on April 21 and 22, by the combined orchestra of the John W. Hallahan and West Philadelphia Catholic Girls High Schools, conducted by Benjamin A. d'Amelio, and the glee clubs of the two schools. The West Catholic Glee Club sang on the first evening and the John W. Hallahan Glee Club, on the second. Orchestral numbers were the same on both programs. The orchestra of one hundred and eighty-three has been developed in the last three years by the Sisters of St. Joseph, and was fortunate in having Mr. d'Amelio as conductor. Numbers played were by Mozart, Gillet, Bizet, Schubert and Wagner, and Gilbert and Sullivan excerpts, all given exceptionally good performances for amateurs. Nicola Montani conducted the glee clubs. Both choral and orchestral bodies were warmly received by the capacity audiences. M. M. C.

### Music Notes from Coast to Coast

(Continued from page 26)

Vieuxtemps' Ballade and Polonaise. His last encore was tango, a bright, sparkling number of his own composition, which especially pleased the enthusiastic audience.

The second annual Music Clubs Frolic was held in the Eastland Hotel. The feature of the entertainment was the first pres-

entation of the jazz operetta, *Alice in Wonderland*, written by Charles Raymond Cronham, municipal organist. Alice was represented by Mae Korb (Mrs. Cronham), who sang the theme song, *Alice in Wonderland*, in captivating manner and also was heard in other numbers. Marcia Merrill, as the Duchess, singing a lullaby to her baby, was especially pleasing. Leroy Leonard, King of Hearts; Almon Whitney, Knave of Hearts; Virgil Smith, the Mad Hatter; Wesley Lewis, the Dormouse; and Pearce Francis, the big Mock Turtle all were entertaining. The Municipal Orchestra, under the direction of the composer, skillfully performed the score. Mr. and Mrs. Cronham were heartily applauded for their part in the evening's entertainment. A stately minuet was danced by members of the Rossini Club, who were gowned in Colonial costume. Irene Close offered a group of songs, with fine effect. Accompaniments by the Rossini String Ensemble, conducted by Frances Woodbury.

Mrs. William Holt, local pianist, has been nominated president of the College Club.

A musical was given recently in the studio of J. Daniel MacDonald, concert pianist, and a large number of musical and professional people gathered for the enjoyable entertainment provided. The guest of the occasion was Princess Watahwasso, Indian singer, who was heard in a group of native songs. She was gowned in the colorful costume of her tribe. The host, Mr. MacDonald, who formerly acted as her accompanist *en tour*, assisted at the piano.

The Marston Club held its last meeting of the season at the Montpelier Studio, April 5. There was a large attendance and guests of honor were Mrs. Guy P. Gannett, president of the Maine Federation of Music Clubs; Mrs. George F. Gould, recording secretary of the federation; Louise H. Armstrong, state junior councillor; and Julia E. Noyes, past president of the federation and president of the Portland Rossini Club. The following program was presented: Pailaise, by Delsaux, and Hungarian Fantasia, by Töbani, Mrs. Kahill, pianist, Sylvia Rowell, violinist, and Anna Korda, cellist; vocal solos, *Aria de Polissena*, from Handel's *Radamisto*, Le Nil, by Le Roux, with cello obbligato by Mildred M. Dugan, and Lethe, by Bott, Mrs. Booker, soprano, accompanied by Virginia Sweetser; piano solos from Schumann's *Forest Scenes*, Florence Towle; violin solos, *Elegy in A minor*, by Rowell, and *Fiddlin' the Fiddle*, by Rubinoff, Sylvia Rowell, accompanied by Anna Carey; readings, *L'Aiglon*, by Rostand, and *If He Had a Boat* (one-act play), Dorothy Mae Edwards; vocal solo, *Alla Stella Confidente*, by V. Robaudi, Florence Seaford, contralto, accompanied by a trio, including Miss Rowell, Mrs. Korda, and Mrs. Kahill; a cello solo, *Romanze*, op. 22, by Goettermann, Katherine Hatch, accompanied by Virginia Sweetser. S. R.

### Music Week in New York

(Continued from page 17)

crowded house. Miss Karlis, a wisp of a young lady, surprised her audience by her vigor, intensity, instinct for line and rhythm, keen intelligence and sensitiveness. The program listed a Melodie by Järnefelt, Dubois' Contrasts, Impressions of a Tango (with Albeniz accompaniment), Line and Circle (with Schubert accompaniment), a Chopin prelude, a Grieg Burlesque and Tschaikowsky Moods. Diversion was lent by the percussion instrument playing of Sarah Gotherf.

A large audience attended the annual evening New York recital of Lida Santelli, soprano. She sang a varied and well chosen program, revealing a powerful voice of good quality, unusual range and warm timbre, all used with interpretative taste and skill, especially in presentation of the arias, *Donde Lieta* (from the third act of *Bohème*) and *O Divina Afrodite*, from *Romano Romano's Fedra*. Also heard were Ove T'ascondi, of the concert-giver's own composition, a charming bit, greeted with loud applause. Miss Santelli received flowers and plenteous plaudits, and gave several encores. A girl harpist contributed to the evening's entertainment. Carlo Pascarella was an intelligent accompanist.

Sidor Belarsky, basso and professor of music at Brigham Young University, was heard in an interesting and taxing program

at Town Hall, by almost a capacity house. Starting with Handel's Largo, and two arias (from Halsey's *La Juive* and Verdi's *Don Carlos*) he also did songs by Rachmaninoff, Tschaikowsky, Moussorgsky, Rimsky-Korsakoff and Schubert, concluding with a group of modern Russian (first performance) by Gnessin, Vasilenko, Davidenko, Vasilieff-Buglai and a folksong arrangement by Korchmareff. Mr. Belarsky's delivery is lucid, authoritative and alertly interpretative. His voice is of uncommon range for a basso; and his technic is well grounded. The audience recalled the artist for numerous bows and encores. Emanuel Bay accompanied.

Brilliance, richness and the majesty of solo performance were the chief characteristics of the season's final concert by the Philharmonic Orchestra at Carnegie Hall Sunday afternoon. To Hans Lange, the assistant conductor, fell the honor of completing a six months' period crowded with famous names both in the field of composition and in the realm of artistic attainment.

The program commenced with the E minor symphony, No. 2, Rachmaninoff. Mr. Lange revealed the major share of beauty from the symphony's pages. He also made Sibelius' Finlandia sound all its glow and ardor. Evidently, however, the audience considered that the leading feature of the occasion was the guest soloist, Jose Iturbi. In Grieg's concerto, Iturbi dealt romantically, fervently, sparklingly, with the part assigned to him. His pearly technic, incisive attack, and colorful tone, swept his hearers into aural captivity. They handclapped and cheered for many minutes.

### Other Concerts of the Week

Anna Meitichik, song recital, Monday evening, April 18, Roerich Hall.

Mary Wigman, benefit dance recital, Monday evening, April 18, Carnegie Hall.

Advertising Club Singers, Tuesday evening, April 19, Town Hall.

Irma Rapiet, song recital, Tuesday evening, April 19, Steinway Hall.

Edward Ransome, song recital, Wednesday evening, April 20, Town Hall.

Frederick Zimmermann, string bass recital, Wednesday evening, April 20, Roerich Hall.

Louise Gotthard, song recital, Saturday evening, April 23, Steinway Hall.

Phi Mu Alpha Sinfonia Fraternity, Saturday evening, April 23, Plaza Hotel.

Elena Barberi, piano recital, Sunday afternoon, April 24, The Barbizon.

New York City Orchestra, Sunday evening, April 24, City College.

### Ronald Chamberlain Reception

Ronald Chamberlain, M.A., Mus. Bac., A.R.A.M., of Trinity College of Music, London, was honored by a reception and tea at the Wildermann Institute of Music, St. George, S. I., April 16.

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## MISCELLANEOUS MUSICAL EVENTS

## STUDIO NOTES

## IDA HAGGERTY-SNELL

Cecilia Bronstein, soprano, gave a recital April 10 in The Savoy, Brooklyn, N. Y., singing six arias, by Verdi, Mascagni and Puccini, and Jewish songs. Her clear enunciation and phrasing compelled encores. She is an Ida Haggerty-Snell pupil.

F. W. R.

## MARIE MILLER

Included in Marie Miller's harp class in Paris this summer is a pupil from Dublin, Ireland, Sanchia Piclon, who has won several medals in national competitions.

Among those who have already enrolled for the harp class which Marie Miller is to teach in Paris this summer, are Madeleine Courtney, of New York; Elsa Moegle, Jersey City, N. J.; Caroline Howell, Plattsburg, N. Y.; Phillis Hollinrake, Canada; Alice Stusick, Massachusetts; Arvilla Hook, Montana; Doris Gorrecht, Pennsylvania; Norma Stedman, New York; and Emily Hunter, Texas. Further enrollments are expected, as definite arrangements will not be concluded until early in May.

## VERA NETTE

Several artists of Vera Nette, vocal teacher and faculty member of the New York College of Music are fulfilling engagements. They are: Winifred Welton, soprano soloist with the Methodist Church in Caldwell, N. J., who was guest artist in Verona, N. J., Methodist Church and also gave a song recital at the last Eastern Star affair in Caldwell, N. J.; Allen Eagleson, tenor and popular radio artist who broadcasts weekly over WMCA, and appeared in a concert recently in Newark, N. J.; Gladys Haverty, dramatic soprano, just returned from a concert tour in Florida, who sings weekly over WINS; George Witting, lyric tenor, soloist at First Reformed Church, Irvington, N. J.; Allan James, who gives weekly recitals over WAAM in Newark, N. J.; and Ruth Clayton, coloratura soprano, who recently sang at Kings Hospital, N. Y.

## NEW YORK SCHOOL OF MUSIC AND ARTS

Frieda Behlen and Mildred Greenwood, pianists, contributed items to the April 21 program given by students at the New York School of Music and Arts (Ralph Leech Sterner, president). Miss Behlen played a Godard waltz; and Miss Greenwood (Atlanta, Ga.) was heard in an interpretation of MacDowell's polonaise. Another player was Luther Sander, violinist, who also was soloist April 12 at an affair in the Barbizon-Plaza Hotel (New York), when he played pieces by Corelli and Vieuxtemps.

## MABEL M. PARKER

Hazel Heffner, pupil of Mabel M. Parker, Philadelphia vocal teacher, appeared on April 14 with the Aeolian Trio at St. John's Lutheran Church, Allentown, Pa., before the conference of the W. C. T. U. Margaret Riehm, from the same studio, has been broadcasting weekly over WLIT.

## MME. PILAR-MORIN

Ethel Fox, who owes her vocal and dramatic training to Mme. Pilar-Morin, is singing again this week with the Detroit Civic Opera Company as Juliet, and as Gretel in Hänsel and Gretel. Miss Fox is making many broadcasts, including one for the Columbia Broadcasting Company on April 12.

## LOTTA ROYA

Lotta Roya's vocal pupil, Elsie Rockwell, was presented on April 15 in a studio recital which was well attended and applauded. Miss Rockwell has a soprano voice of power and many admirable attributes. She sang Haydn and Scarlatti classics, songs in

French by moderns, and standard songs of the period by Scott, Holten and others. Of special interest were M. Wood Hill's The Gull, and Jessie Moore Wise's Memories, both dedicated to Miss Roya. Edith Stetler was a first-rate accompanist. F. W. R.

## EDWARD SCHOENEMANN

One of Brooklyn's most active teachers of piano is Edward Schoenemann, who gave the last of four students' recitals on April 16. Mr. Schoenemann studied with several emi-



EDWARD SCHOENEMANN,  
Piano Instructor.

nent New York teachers, including Ernesto Berumen and Edwin Hughes. He has had a number of easy piano pieces published, is a member of the Associated Music Teachers' League, and has pupils who have been heard over the air. Several of those from his studio were medal winners in the Public School Music Contests.

## MME. SODER-HUECK

Mme. Soder-Hueck, New York vocal teacher, is the instructor of two of the young singers who appeared in the recent production of Frank Patterson's Beggar's Love, and Pergolesi's La Serva Padrona, under the auspices of the Chamber Opera Guild of the Roerich Museum. These were Agustin Llopis, baritone, who performed in both of the operas and who has been coaching with Mme. Soder-Hueck since his arrival in the United States, and Gladys Burns, soprano, who sang in the Patterson one-act tragedy.

## JESSIE WARD-HAYWOOD

Jessie Ward-Haywood, poet-disease, gave a program at the Haywood-Whitehead Studios in Steinway Hall, New York, on April 20, assisted by Virginia Whitehead, dancer, and Paul Sargent, pianist. Mrs. Haywood presented poems by Allan, Milne, Millay and Montgomery and seven of her own original poems on diversified and universally interesting subjects. The audience liked especially Mrs. Haywood's Ride Out on Wings of Song, a poem which has been set to music and which she told the audience is used extensively in the public schools. Mrs. Haywood projected it to the audience with conviction. Her part of the program also included two groups of songs.

Paul Sargent proved himself a gifted pianist in his performance of numbers by Chopin, Ireland, Debussy and Ibert. Virginia Whitehead's group of original dance impressions penetrated beneath the surface of the music and were creations which held the rapt attention of the audience. G. N.

## Press Comments

## MRS. GEORGE CASTELLE

Helen Stokes, soprano pupil of Mrs. George Castelle, recently appeared as soloist with the Gracur Glee Club, Baltimore, Md., singing the Vissi d'arte aria from Tosca, Alexander MacFayden's Lone is the Wind, and La Forge's Hills. Mrs. Castelle was her accompanist. A Baltimore press comment read: "Helen Stokes, dramatic soprano and National Opera Club prize-winner, sang with vibrancy and sweep, attaining a warmth of voice and a breadth of utterance that marked a highlight in the concert."

Konstanja Hejda, contralto, another Castelle artist, gave a recital over WBAL. Miss Hejda is a Baltimorean and was formerly with the Baltimore Opera Society and the De Feo Opera Company. Another recent appearance for the contralto was as soloist with the Chopin Singing Society, Buffalo, N. Y. The Buffalo Courier-Express commented: "She displayed her histrionic gifts and fine vocal equipment, winning great applause." The Buffalo Evening News: "... possesses a voice of beauty and richness."

## DENVER A CAPPELLA CHOIR

The Denver A Cappella Choir was formed in 1927 by John C. Wilcox, of the Denver (Colo.) College of Music, from a group of his advanced students. The choir is now incorporated under the laws of Colorado as a permanent non-profit organization, dedicated to the study of the best choral music. The choir was a feature of the biennial convention of the National Federation of Music Clubs in San Francisco last year. On this occasion Redfern Mason of the San Francisco Examiner, reviewed their performance: "Yesterday was the choral day par excellence. It was an afternoon of excellent music, well interpreted. One organization, however, stood out before all the rest—the Denver A Cappella Choir, which, under the direction of John C. Wilcox, sang with an authority that put it in the class of organizations that can fruitfully tour the country." Alexander Fried in the Chronicle: "The Denver Choir was directed by John C. Wilcox in some remarkably beautiful a cappella singing. On the strength of this brief program listeners freely accorded the group a distinguished position among organizations of its type throughout the country."

Other comments include that of John C. Kendel, in the Denver Post: "New standards of artistic choral singing were set by the Denver A Cappella Choir last evening." And that of Charles Wakefield Cadman: "I was never more impressed with a body of singers than with your choir."

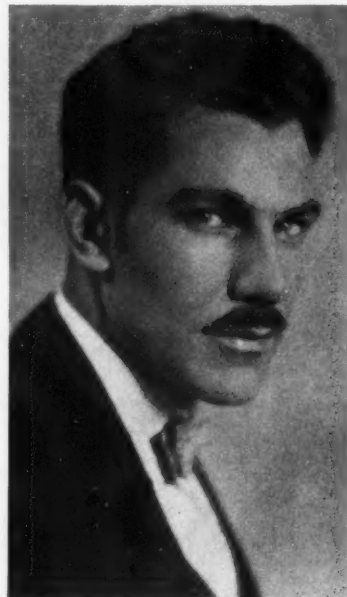
## JOSEPH LITTAU

The popularity of Joseph Littau, conductor of the Omaha Orchestra, appears to be steadily increasing, if one may judge from press reports. The Christian Science Monitor comments: "Mr. Littau opened the program with a scintillating and brilliant performance of the overture to Der Freischütz by Weber, in which the transparency and charm of the work were emphasized. Beethoven's Fifth Symphony followed. Mr. Littau took the first movement up to tempo and imbued it with strong and quickly varied contrasts. The Andante was done with charm and the Scherzo and Finale won an

ovation for conductor and players." The Omaha Bee-News divides its review of another concert between Mr. Littau and Beatrice Belkin, soloist. The report is headlined: "Beatrice Belkin Scores As Symphony Soloist; Littau Leads in Brilliant Exhibition; Soprano Gives Three Encores As Audience Acclaims Excellence of Concert." Orchestral numbers were described: "Haydn's C major symphony was of particular charm in its perennial freshness and natural flow of its melodies. Mr. Littau gave it an admirable reading, always consistent with its classic reserve yet buoyant and spontaneous. . . . Rimsky-Korsakoff's Dance of the Buffoons, of characteristic Russian riotous color and rhythm, was so brilliant a finale as to elicit rounds of applause and sharing of honors between conductor and orchestra." The same writer said of Miss Belkin: "The voice is of extraordinary range and purity of quality—not hard and glassy as is so often the case with coloratura voices, but of warmth and richness. . . . There was dazzling agility and virtuosity of vocalizing in the florid arias by Mozart, Rossini and Meyerbeer and lovely sustained work in the haunting measures of the familiar Hymn to the Sun."

## QUINTO MAGANINI AND NEW YORK SINFONIETTA

Those who heard the New York concerts by the New York Sinfonietta at Town Hall during the past season, will recall that the



QUINTO MAGANINI

press stated that "its young conductor, Quinto Maganini, emerged at the end of the series as a distinct musical personality—a director who not only knew how to assemble programs of unusual and interesting music but interspersed the numbers with enlightening and provocative comments."

Maganini's idea of program-making is to build around a central theme. The programs of the New York Sinfonietta customarily employ as their theme some com-

(Continued on page 33)

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## CLUB ITEMS

### NATIONAL OPERA CLUB GIVES SPRING CONCERT

Large attendance and an applause audience characterized the April 14 concert of the National Opera Club (Baroness von Klenner, president) on the roof garden of Waldorf-Astoria Hotel, New York.

The American composer of the occasion was Gena Branscombe, who also was featured as the conductor of the MacDowell Choral of Mountain Lakes, N. J. Miss Branscombe directed this group in The Year's at the Spring, by Mrs. H. H. A. Beach and numbers by Harold Milligan, A. Walter Kramer and Powell Weaver. Mrs. Beach's work had to be repeated, and the composer, who was present, acknowledged the warm applause.

Oliver Stewart, tenor, was cordially received in three items by Miss Branscombe—an aria from The Bells of Circumstance and two songs, By St. Lawrence Water and At the Postern Gate, all fine examples of the composer's talent. Miss Branscombe conducted the chorus in her Maples and Youth of the World, both of which were premiered in December on the New York Composer's Day program. The last-named had strings, trumpet and timpani obbligato. The MacDowell Choral performed this music in excellent style, and Miss Branscombe bowed to enthusiastic applause. Eleanor W. Janssen was the accompanist.

Cara Verson, pianist, was applauded for her performance of modernistic pieces by Malipiero, Pitaluga, Kodaly and Bartók. Alfonso Romero, tenor, sang Bizet's Carmen aria; and united with Berenice Allaire in a duet from Rigoletto; Rachel Leon accompanying at the piano. Miss Allaire, prize-winner in various contests, sang the Indian Bell Song (Lakmé) with much brilliancy. Mrs. Edwin Franko Goldman gave an interesting talk on Richard Wagner. F. W. R.

### HAARLEM PHILHARMONIC SOCIETY

At the season's fifth musicale, April 21, the Harlem Philharmonic Society of the City of New York (Mrs. Everett Menzies Raynor, president) presented Claudio Frigerio, baritone of the Metropolitan Opera, and the Barrère Little Symphony (Georges Barrère, conductor) as guest artists. The Barrère Little Symphony (composed of thirteen men, six wind players, six string instrumentalists and a drummer) played a Rossini overture, a Haydn symphony, Griffes' White Peacock, three pieces by Albeniz, and a suite For My Little Friends, by Pierné. This ensemble, made up of excellent individual performers, possesses the qualities of a full symphony orchestra, and above that, a subtle charm that is not found in the larger organization. The little symphony gave a thoroughly delightful performance, and was gratefully appreciated.

Mr. Frigerio voiced songs by Stradella, Donaudy, Liszt, Scarlatti, Poldowsky, Debussy, Sannazzaro, B. Peccia; two arias, Largo al factotum, from The Barber of Seville and Quand'ero Paggio from Falstaff; and several encores. He was received with mounting outbursts of enthusiasm, climaxed by shouts of Bravo. An unusually high baritone voice, it is expressive and skillfully used. M. S.

### MUSIC—DRAMA—DANCE CLUB

Julia Seargeant Chase Decker, founder-president of the Music-Drama-Dance Club, welcomed an audience of good size at the

### AS JULIET



CARLOTTA KING.

Miss King sang at a special performance of Romeo and Juliet, April 22, in Montreal. Allan Jones played opposite her. Miss King's appearance in Montreal was a return engagement from last spring, when she sang Manon and Marguerite there. (Ball photo.)

April 21 affair, Hotel McAlpin, New York. Participants in the musical program were Ruth Neill, brilliant soprano; Ashley Petty, excellent pianist, who performed the Dubois and Widor Toccatas (organ solos), arranged as piano solos by himself, adding also piano pieces of his own. Exhibition dancing under the direction of Joseph Camell was also scheduled. Guests of honor were the following presidents of women's clubs: Mmes. Henry Willis Phelps, Frank A. Imhoff, Pleasant J. Gantt, Katharine Evans von Klenner, Leila H. Cannes, Charles A. Robinson, Lillian R. Sire; and Judge and Mrs. Wm. Slevin and Miles I. A. Martin, F. A. G. O. Louis Clayton Woodruff was official accompanist. F. W. R.

### SYRACUSE WOMEN'S GLEE CLUB

Pauline Winslow's The Call of Dawn, a new choral work (setting of her own poem) will have its premier performance May 19, when the Women's Glee Club of Syracuse (N. Y.) University will give the work, with 100 voices and two pianos. The composer plans to be present. The Call of Dawn is dedicated to Belle Louise Brewster, conductor of the club, who was Miss Winslow's coach when she studied in the fine arts department. Miss Winslow was guest of honor at a recent reception to the staff of the New York Times, when Charles Cosentino sang a program of Winslow songs, with the composer at the piano.

### GERARD AND STEWART AT PERTH AMBOY WOMAN'S CLUB

Ruby Gerard, violinist, and Oliver Stewart, tenor, were heard early in April by the Perth Amboy Woman's Club and by the Swarthmore Woman's Club. The violinist was also heard in Strathaven Inn and at the Presbyterian Church, followed by a recital in Norfolk, Va.

### BLIND MEN'S IMPROVEMENT CLUB

The Blind Men's Improvement Club gave a program of vocal and instrumental works, mixed choruses and ensemble items at the Ambassador Theatre, April 17. May Silver, soprano, and Romeo Nocito, tenor, sang operatic arias. Rose Resnick, pianist, played Chopin pieces. Vera Hasselberg and John Ferrara, violinists, performed a Bach concerto movement. May Silver, Eleanor Habas and Josephine Cohn shared three vocal trios; and Miss Habas and Anthony Amabile played two-piano arrangements of music by Bizet and Godard. A double quartet and mixed choruses opened and closed the program, arranged by Louise E. Immeln, director.

### PLAINFIELD CHORAL CLUB

The Plainfield, N. J., Choral Club (under Willard Sektberg) closed its fourth season, April 15, with a concert at Plainfield High School auditorium. A miscellaneous program was given, including works by Stebbins, Elgar, Humphries, Dett and Burleigh, as well as Jugo-Slovakian songs arranged by Gotavatz and Slavenski. Jeanne Soudeikine, soprano, was the soloist. Besides her solo numbers she was heard with the chorus in excerpts from Cavalleria Rusticana and Stabat Mater. Frank Chatterton was her accompanist, while John Ahlstrand accompanied the chorus.

### HOSPITALITY CENTER

Caroline Beebe was honor guest at the April 17 meeting of the Hospitality Center, Allied Arts Club, Hotel Thorndyke, New York. Wesley Sontag's string quartet, Irma Caron (in Maori Songs of New Zealand) and others took part.

### MADRIGAL SOCIETY AUDITION MAY 4

The New York Madrigal Society (Marguerite Potter, founder) announces a May 4 audition for instrumentalists and singers desirous of making New York debuts, season 1932-33.

### Columbia Concerts Corporation Notes

Robert Russell Bennett has been chosen as the first American composer to be represented on the concert programs of José Iturbi. The Spanish pianist plans to play either the Seven Fox-trots for piano or a composition called Vu, with the subtitle, Seen in Paris and consisting of twenty miniature études. The former was composed in 1928; the latter a year later. Neither of the works has been performed in public. Iturbi returned to Europe the end of April; Mr. Bennett sails shortly after. While in Paris the composer will confer with the pianist and perhaps write a new concerto for him.

The Cincinnati Orchestra has scheduled among its soloists for 1932-33 Goeta Ljungberg, Jeanne Dusseau, Nathan Milstein, Gregor Piatigorsky, José Iturbi and Leonora Cortez. The Chromatic Club, Troy, N. Y., has engaged Serge Rachmaninoff, Lotte Lehmann, Ethel Bartlett and Rae Robertson, and Nelson Eddy for next season. The Oberlin (O.) Conservatory of Music lists Lily Pons, Lotte Lehmann, Joseph Szigeti, Robert Goldsand and Gregor Piatigorsky on its next year's concert course.

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## CONSERVATORIES and SCHOOLS

### Mather Mansion to House Cleveland Institute of Music

The Cleveland Institute of Music is to have a new home, the town mansion of the late Samuel Mather, steel magnate. The property was conveyed to the institute through the cooperation of executors of the estate and members of Mr. Mather's family,

and Ernest Kardos, pupil of Mrs. Fuchs, won first place in Class D violin. Ann O'Bryan, who studies with Arthur Loesser, won second place in Class D piano.

### To Experiment in Class Piano Teaching

An experiment in class piano teaching is being conducted at Public School No. 57, New York City, where Angela Diller, head of the Diller-Quaile School of Music, is teaching a group of ten small children using as material one of the Bauer-Diller-Quaile books written by Miss Diller and Elizabeth Quaile in collaboration with Harold Bauer. The class is being observed by a group of

Weber, Schumann, Reubke, Palmgren, Wagner and Grieg. The recitals continue Sunday afternoons and Wednesday evenings.

### Philadelphia Musical Academy

The Zeckwer-Hahn Philadelphia Musical Academy presented Adelaide Sanders in a violin recital, April 21. Her program consisted of a Brahms sonata, Bruch's concerto in G minor, op. 26, and pieces by Bach, Pugnani-Kreisler, Debussy and Wieniawski. Miss Sanders displayed consistently good tone, technical competence and considerable interpretative skill. She was ably assisted at the piano by Mary Shope, with whom the violinist shared the warm applause of her hearers.

Two evenings previous to Miss Sanders' recital, Zeckwer-Hahn offered a program by advanced pupils. These were Rosabel Snader, Sara Joseph, Mary Boyer, Ruth Rappe, Sylvia Hassin, Eleanor Benditt, Elmer Gardner, Ida Lerner, Roger Falls, Magdelaine Hamousek, Wylma Outland, Albert Sadauskus, Henrietta White, Eleanor Lucci, Irving Cohen and Harry Wilson. Among the composers listed were Grieg, Bach, Mendelssohn, Schubert, Chopin, Kreisler, Mozart, Brahms and Moskowski. There was a large audience which was cordially appreciative of the excellent performance of the pupils. Each pupil was well grounded in technic. B. D.

### State Band and Orchestra Finals at Syracuse University

The New York State School Band and Orchestra final contests are to be held at the College of Fine Arts, Syracuse University, Syracuse, N. Y., May 6 and 7. A preliminary sectional contest will be held on

the morning of May 6. Class C bands and orchestras compete that afternoon. On the morning of May 7 Classes A and B orchestras contest, and the afternoon is to be devoted to the contest of Classes A and B bands. The organizations eligible for the state contest are the ones which won the sectional contests held in Seneca Falls, Fredonia, Plattsburg and Lake Placid. In honor of John Philip Sousa, the massed bands are to gather on the campus at one o'clock May 7 and play three of the composer's marches, Stars and Stripes, The Thunderer, and Washington Post. Last year over 1,000 high school students, members of bands and orchestras, came to Syracuse for the contest. An equal number is expected this year.

### American Institute of Applied Music

The salons of the American Institute of Applied Music (Kate S. Chittenden, dean) were filled April 15 when a Haydn commemoration program of piano, ensemble and vocal music was given. Florence Hubbard played the sonata in E flat, and Elizabeth M. Foster the C major fantasia, in excellent fashion. Janet Niles and Elizabeth Guion were heard in shorter Haydn excerpts, echoing the ability of their teacher as pianist and instructor. Special praise is due the performance of the C major sonata for piano and violin, in which Miss Hubbard and Hugo Fiorato shared honors.

Beatrice Desfosses, Canadian soprano, an artist of rank, gave an able demonstration in her singing of My Mother Bids Me and La vie est un reve. The trio in G major concluded the program, Miss Hubbard, Mr. Fiorato and John Bocskay, cellist, collaborating. F. W. R.



New Home of the Cleveland Institute of Music

and will be taken over by the music conservatory within three months. The house is a twenty-five room brick structure, surrounded by beautiful grounds. The whole front of the third floor is given over to a ballroom which seats 300 and is admirably adapted for a recital hall.

When the institute migrates this summer, Beryl Rubinstein, pianist and composer, will be its director, succeeding Mrs. Franklyn B. Sanders who retires in June. Laura Bohuslav, registrar of the school since its foundation, continues in that position. Department heads are Mr. Rubinstein, piano; Maurice Hewitt, violin; Victor de Gomez, cello; Marcel Salinger, voice; Alice Chalfoux, harp; Arthur Loesser, ensemble; Herbert Elwell and Ward Lewis, theory; Russell V. Morgan, public school music; Gladys Wells, Dalcroze eurhythmics; Eleanor Frampton, modern dance. The Cleveland Institute began its existence twelve years ago, its first classes being taught in a room at the Hotel Statler, and its steady growth has several times forced the school into larger quarters.

### Cleveland Institute Students Win Awards

Cleveland Institute of Music students won in every event they entered in the annual junior music contest conducted during the recent convention of the Ohio Federation of Music Clubs in Cleveland. Three institute pupils received first prizes and two, second awards. Josephine Kinney, pupil of Margaret Wright Randall and Josef Fuchs, won first place in Class B violin. Stanley Harris, also a Randall pupil, was first in Class A violin. Joseph Shaftel, who studies with the same teacher, was second in Class C violin;

students from the Juilliard Graduate School, who are doing work in methods under George E. Hubbard.

### Spring Recitals Begin at Syracuse University

The College of Fine Arts at Syracuse (N. Y.) University opened its series of spring concerts on April 15. These include fifteen senior recitals, one graduate recital, three faculty recitals, two concerts by the Syracuse University Orchestra, and four concerts by the University Chorus, Men's Glee Club, Women's Glee Club and the Chapel Choir. The University Chorus will present, with student soloists, two parts of the Hiawatha Trilogy by Coleridge-Taylor. The Chapel Choir of sixty voices is to give Handel's Solomon, under the direction of Andre Polah. The series closes with a commencement concert on June 4, in which the College of Fine Arts will present a number of this year's graduates.

### Cornish School Summer Session to Begin June 20

The faculty of the Cornish School of Seattle's summer session (beginning June 20 and continuing to July 30) consists of Ellen Van Volkenburg as director of the school of the theatre; John J. McDowell and Welland Lathrop for applied diction; Lora Deja and Gertrude Weinzirl holding classes in dancing for both adults and children. The music faculty will include Eleanor N. Beck, harp; Evelyn Brandt, Mary Dawson, Henryetta Schuett Hauck, John Hopper, Dorothea Hopper Jackson, Margaret Jansen, Berthe Poncy, Martha Sackett, Zenaida Sergeiva, Katherine Campbell Smith and Hermann F. Ulrichs, piano; Ellen Wood Murphy, piano and voice; Ella Helm Boardman and Maude Conley Hopper, voice; Peter Meremblum, Lenore Ward and Edith Kendall Williams, violin and ensemble.

### Charles Heinroth at City College

Prof. Charles Heinroth played selections from romantic composers April 17, at City College of New York, including works by

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## NEW PUBLICATIONS

### Recent English Output

Reviewed by Leonard Liebbling

**Ayres and Dances**, for piano, selected and edited by Frederic Moore.

The pieces, welcome in these days of ancient musical revivals, are by Purcell, Jones, Farnaby, Croft, Greene, Gibbons and Bull. In period they range from 1563 to 1755. The publication contains pictures of the antique clavichord and harpsichord, and gives minute admonitions (clear and chatty) as to the nature of each *morceau* and the manner of its performance. Mr. Moore's editing is painstaking and artistic. He says truthfully in his preface: "Quite apart from sheer beauty . . . this kind of music is invaluable for the cultivation of clean, definite, mentally controlled finger-work, while at the same time encouraging an alertness of ear for those minute details of fine phrasing, without which the effect is simply a monotonous succession of sounds." (Oxford University Press; American agents, Carl Fischer, Inc.)

**Thirty-five Chorale Preludes**, by J. S. Bach, arranged and edited for piano by W. Gillies Whittaker.

A momentous undertaking, done with musicianship and taste by Mr. Whittaker, who has annotated his work with explicit and scholarly analyses (also translated into German). The Chorale Preludes of Bach, long neglected, have taken on added interest of recent years because of their many modern adaptations from organ to piano. These versions of Mr. Whittaker, made for classroom rather than for concert purposes, include all Bach's organ Chorale Preludes which have no independent line for pedal, and those also in which the pedal part is confined to a concluding note or two. (Oxford University Press; American agents, Carl Fischer, Inc.)

**Preludes and Fugues** (from the Well Tempered Clavichord) by J. S. Bach; transcribed for piano duet by Theodore Dubois.

Reprinted from the original French edition. A useful means for performing these standard works, although they are not made easier even with two pianists dividing the task. (Oxford University Press; American agents, Carl Fischer.)

### String Compositions

Reviewed by Arthur Hartmann

**Troisième Quatuor**, op. 11, by László Lajtha.

I have never before encountered the name of this composer and though the work bears a dedication to Mrs. E. S. Coolidge, I do not recall his ever having been a prize-winner. However, I suspect this young Hungarian of being a pupil of Bartók and despite this and the Schönbergian influence, it cannot be said that this is either attractive or individualistic music. Of the five movements four are outspokenly in C major; that is to say, in the modern sense of C major. Nor can I be convinced that the generation of today really hears (not to mention feels) these acrid and perverted harmonies when the "melodic" groundwork is so rapid and banal, the arbitrary distortion so transparent. *Viel Mache und wenig Kunst*. Lajtha is academic in his counterpoint despite the attempts to make Brucknerian naïvetés sound "atonal." (Universal Edition, Vienna; American representative, Associated Music Publishers, New York.)

**Trio**, for violin, cello and piano, by Alexander Steinert.

Here we have the work of a highly gifted

and individualistic composer. It is hard to believe that such "unpractical" idealism as the opening pages breathe could have emanated from an American, but then it should be noted that Mr. Steinert resides in Paris and that this trio was published in Europe. Again it is a pleasure to see that Steinert, too, has known how to penetrate the best of Lisztian spirit, though be it said again, he writes music that is distinctly his own. What is wrong with this country that with such markedly gifted men as Steinert, Gruenberg, Harris, Bennett, Copland, Cowell, and Powell (perhaps I overlook several more) their names are yet comparatively strange to average concert-goers, let alone the big public? We should look forward to further creations from this group of young and truly gifted men and do everything to bring them honor and reward. (Universal Edition, Vienna; American representative, Associated Music Publishers, New York.)

**String Quartet**, op. 56, by Karol Szymanowski.

This is already the third quartet by this young Polish master. It is a work that again reveals the sensitive art and colorful timbres of a poetic creator. Nor is it facile of execution, because of the delicacy that its inter-

pretation demands. Szymanowski shows an amazing understanding of the strings and it would be a treat to know how far the performer realizes the balancing of the many overlapping "blurred" harmonies, shimmering "dissonances" which, in this case, must be recognized as the palette of a true tonal landscapist. (Universal Edition, Vienna; American representative, Associated Music Publishers, New York.)

### A Musicological Press

A new and non-commercial organization, under the name of the American Library of Musicology, has been founded in New York City for the purpose of publishing in English, or translation into English, valuable contributions to the science and criticism of music that would not otherwise be presented through the ordinary channels of the book trade.

Plans are definitely made so far for issuing one yearly volume of about 400 pages, which will be devoted either to one work entirely or to a collection of monographs related by topic or authorship. The initial volume is to appear in the spring and comprise A Theory of Evolving Tonality, by Joseph Yasser, an extensive treatise dealing with the problem of the evolution of musical scales, modes, etc., and with the construction on a common basis of a new and expanded scale which may explain theoretically the outstanding creative trends and currents in modern music.

### Press Comments

(Continued from page 30)

mon denominator of the personalities or times of the composers whose works are to be played. For instance, during his second New York concert, Maganini programmed for the Sinfonietta a group of works by eight members of the Bach family, from Johann Sebastian down. For another program, he assembled works composed by Frederick the Great and the members of his court. Invariably, he presented on the Sinfonietta programs a group of American compositions, one of these consisting of works by American composers of the Revolutionary period, and another dealing with Southern and Indian themes. A third included compositions by contemporary Americans.

For the coming season, Maganini has assembled new themes for original programs. Among the new music he will restore an overture to one of Haydn's lost operas, and a long neglected symphony, A Night in the Tropics by the American composer, Louis Moreau Gottschalk, who flourished in the mid-nineteenth century.

The New York Sinfonietta was organized two years ago by Maganini. It made its debut at the Roerich Museum, and as a result plans were made immediately to ensure the permanence of this group of twenty musicians. During the past season the Sinfonietta, under Maganini's direction, has firmly established itself among the smaller symphony orchestras.

"They fill the need for interpreters of much significant music that falls between the orchestra and the quartet," commented the New York Times on the occasion of

their first Town Hall concert. Later concerts bore witness to the young conductor's efforts to assemble such examples of music.

### JOHN PRINDLE SCOTT

For the third time music lovers of Washington, D. C., paid tribute to John Prindle Scott in giving a program of his works at Barker Hall, which was filled to overflowing April 11. The Sunday Star published his



JOHN PRINDLE SCOTT

picture and the next day stated: "Present were hosts of famed local music gentry and others. Mr. Scott delivered a few words of thanks to the audience and performers, who did themselves proud." Helen Turley's voice was called "magnificent"; Herman Fakler "has vocal resonance"; Floyd Jennings of Atlanta, Ga., displayed "a strong, well modulated voice"; Ruby Potter, soprano, "was most eloquent in her two songs." There were also Robert Ruckman, pianist; Oscar Kudell "In a particularly smooth version of 'Even-song'; a quartet of mixed voices and two choruses, one of women, the other of men; and William Santelman, violinist, and Edward Vaccaro, cellist, who collaborated in the Scott Nocturne, for voice and strings.

### JEANNETTE VREELAND

Jeannette Vreeland recently sang the soprano role in the American premiere of Schönberg's Gurrelieder with the Philadelphia Orchestra in Philadelphia. Linton Martin commented in The Philadelphia Enquirer: "The first part was admirably sung by Jeannette Vreeland." The Evening Bulletin: "Jeannette Vreeland, heard sympathetically in the role of Tove." Samuel L. Laciari, The Public Ledger: "Jeannette Vreeland was good in the music of Tove, her best work being in the final number of that character." Henry C. Beck, The Record: "Miss Vreeland—vocally superb and suitably emotional."

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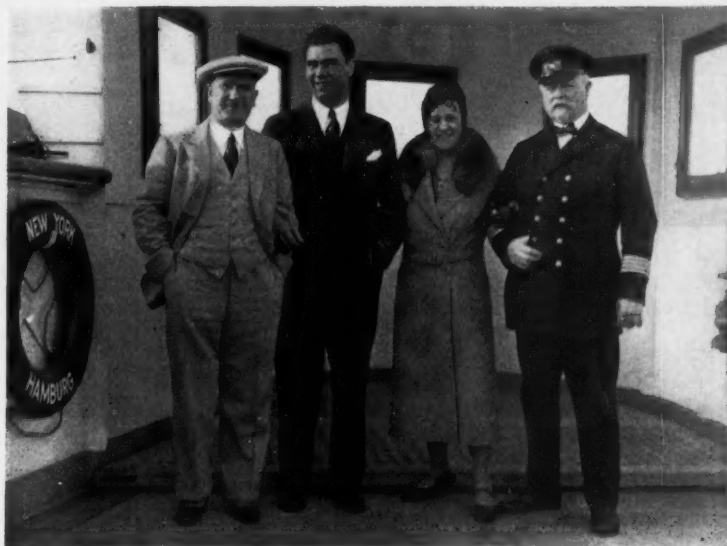
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ON THEIR WAY TO AMERICA.

Left to Right: Siegfried Volstedt, Max Schmeling, Mrs. Volstedt and Captain Graalfs of the SS. New York. Mr. Volstedt is conductor of the Hamburg Municipal Opera; and Mrs. Volstedt is Florence Kaiser, American soprano.



THE LATEST DANCE STEPS ILLUSTRATED BY RUTH PAGE

hold the attention of Rudolph Ganz, Mrs. Waller Borden, Dr. Wesley La Violette, Carleton Smith and Arthur Bissell. (Maurice Seymour Photo)



EDGAR SCHOFIELD,

baritone and teacher of New York, and his artist-pupil, John Deacon. Mr. Deacon sang in *The Messiah*, March 25, at Eaton Hall, Toronto, Canada.



HER BACK TO THE WALL.

Jeritz faces a battery of camera men on the S.S. Bremen. (Fleischhut Photo)



RICHARD BONELLI,

baritone, studied engineering at Syracuse University for three years before he was persuaded that his voice would bring him greater returns than his hands. He is shown above tuning up his car at the home of a Cleveland friend en route from Chicago to New York City. (Wide World Photo)



BANQUET OF THE NEW YORK STATE FEDERATION OF MUSIC CLUBS

at Hotel Victoria, New York, April 8. Mrs. Etta Hamilton Morris, president, is seated at the centre of the speakers' table. Among the prominent guests were Mrs. Elmer James Ottaway, president of the National Federation; Mrs. Henry Willis Phelps, Gena Branscombe, Florence Otis, Charles Wakefield Cadman and Fred Birnbach, of the American Federation of Musicians.

# MUSICAL COURIER

*Weekly Review OF THE World's Music*



(Above)  
The Eastman  
School  
Orchestra  
(student),  
Samuel Belov,  
conductor



(Left)  
The Eastman  
School  
Chorus,  
Herman H.  
Genhart, asso-  
ciate conductor



The Eastman School Festival Orchestra, Dr. Howard Hanson, conductor

Orchestral and Choral Forces for the Second Annual Festival of American Music  
at the Eastman School, Rochester, N. Y., May 3 to 6



